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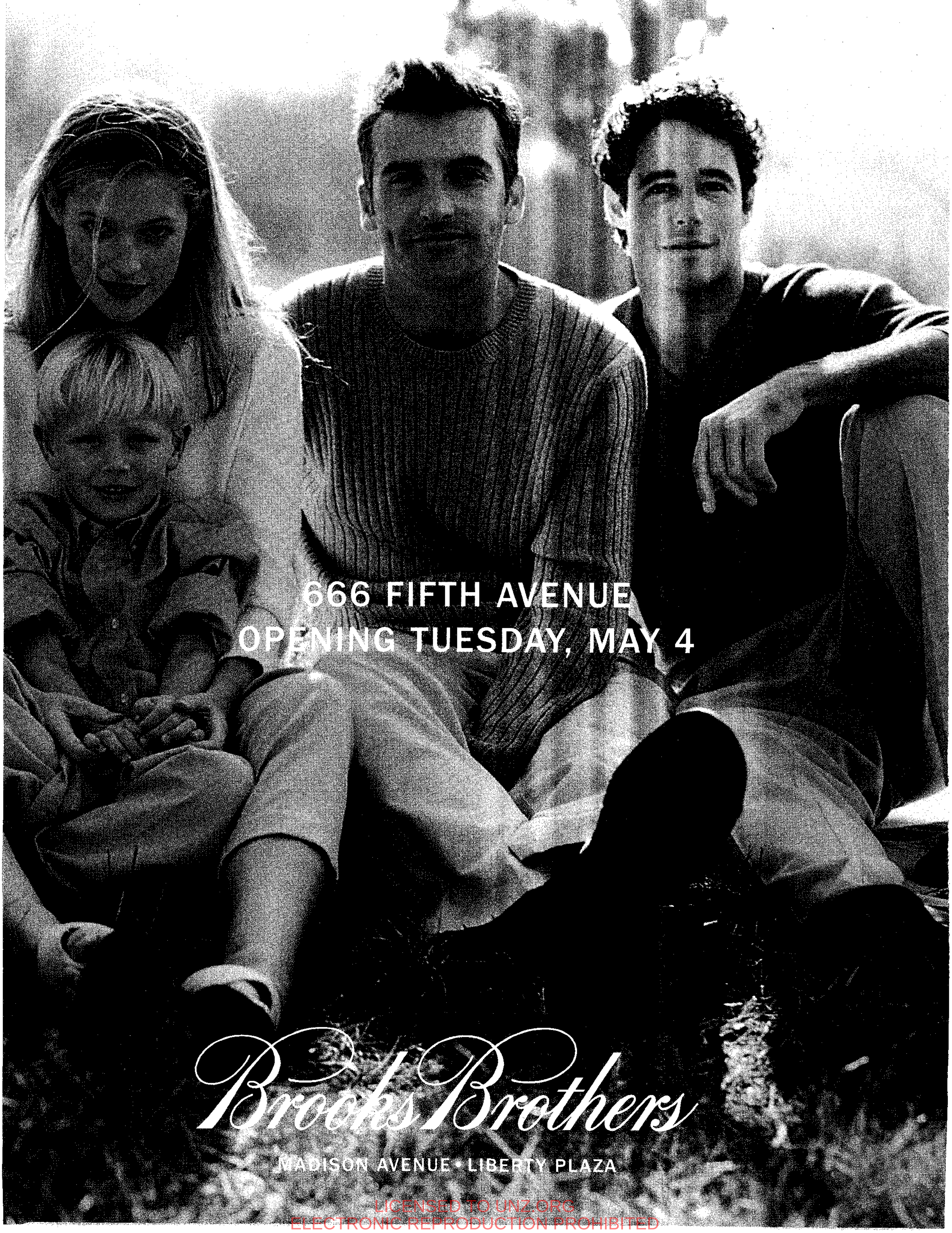
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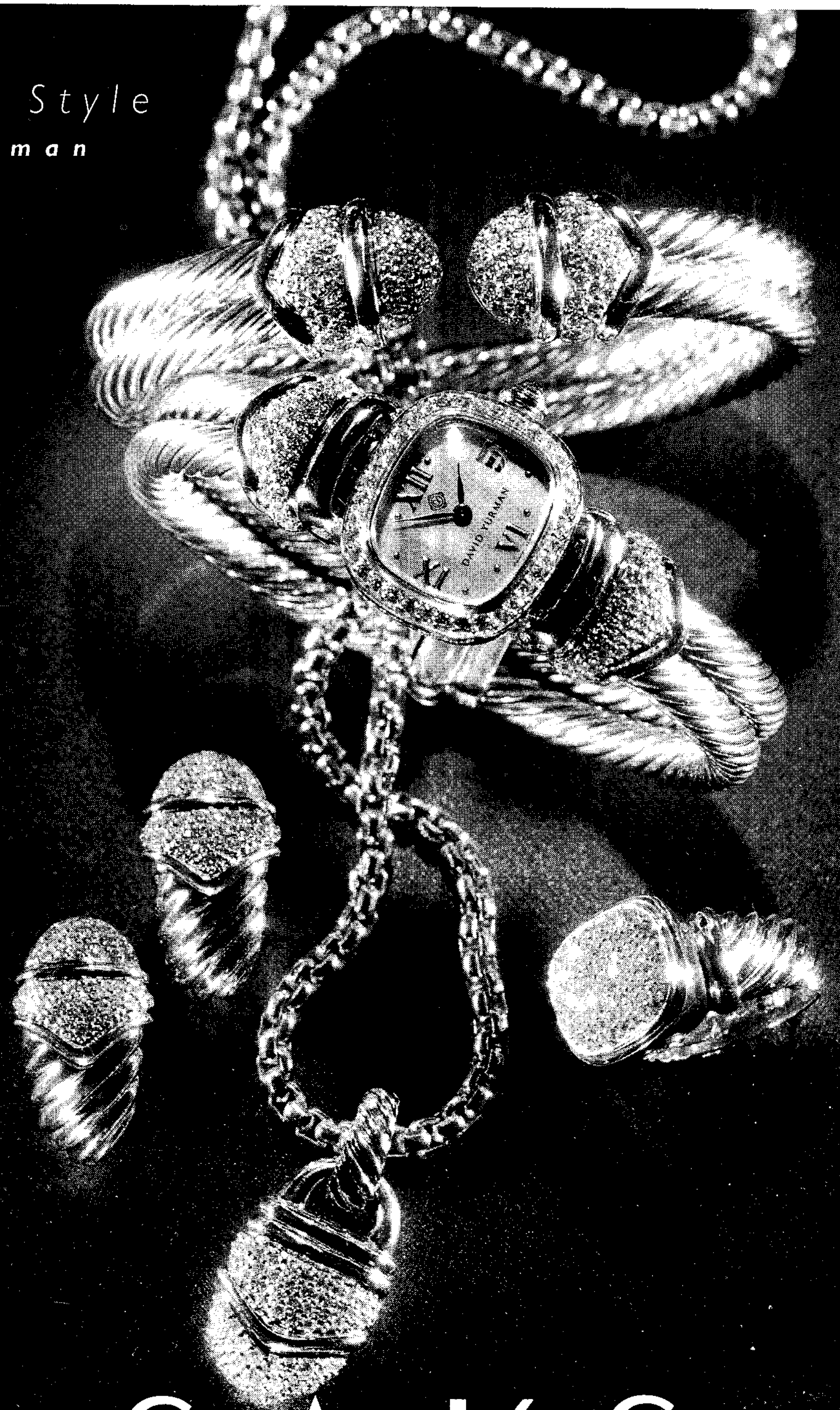
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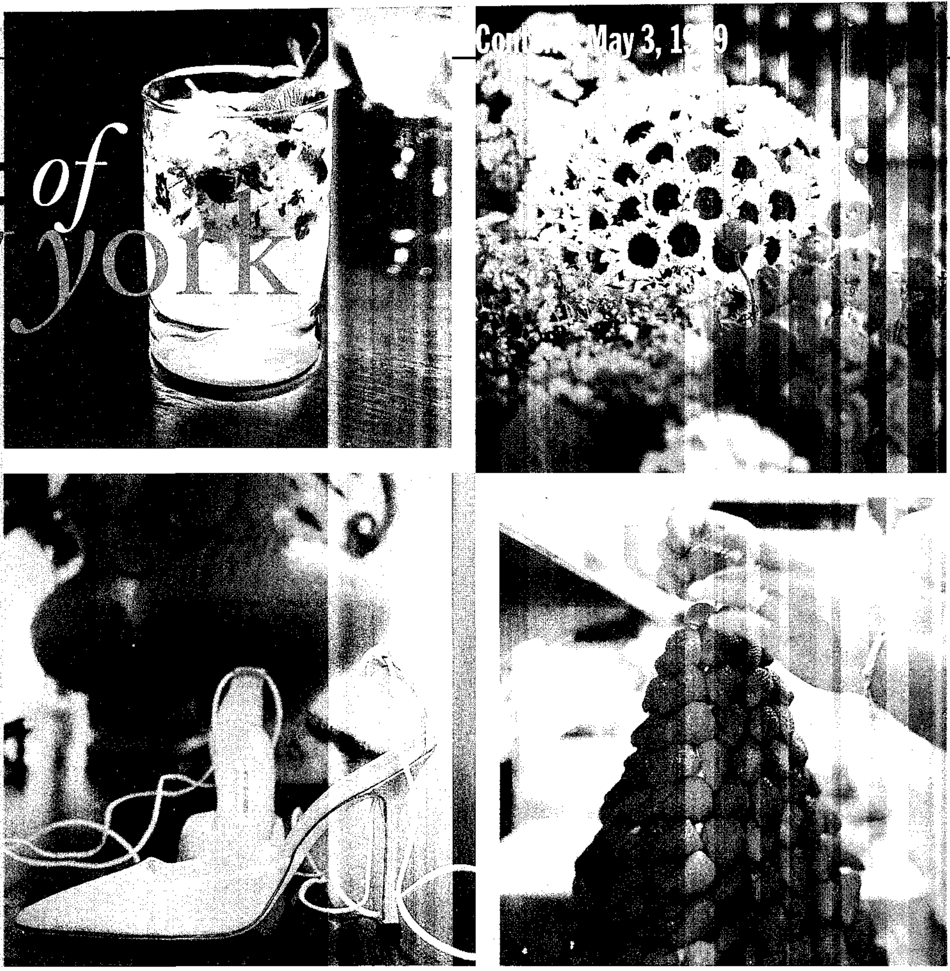

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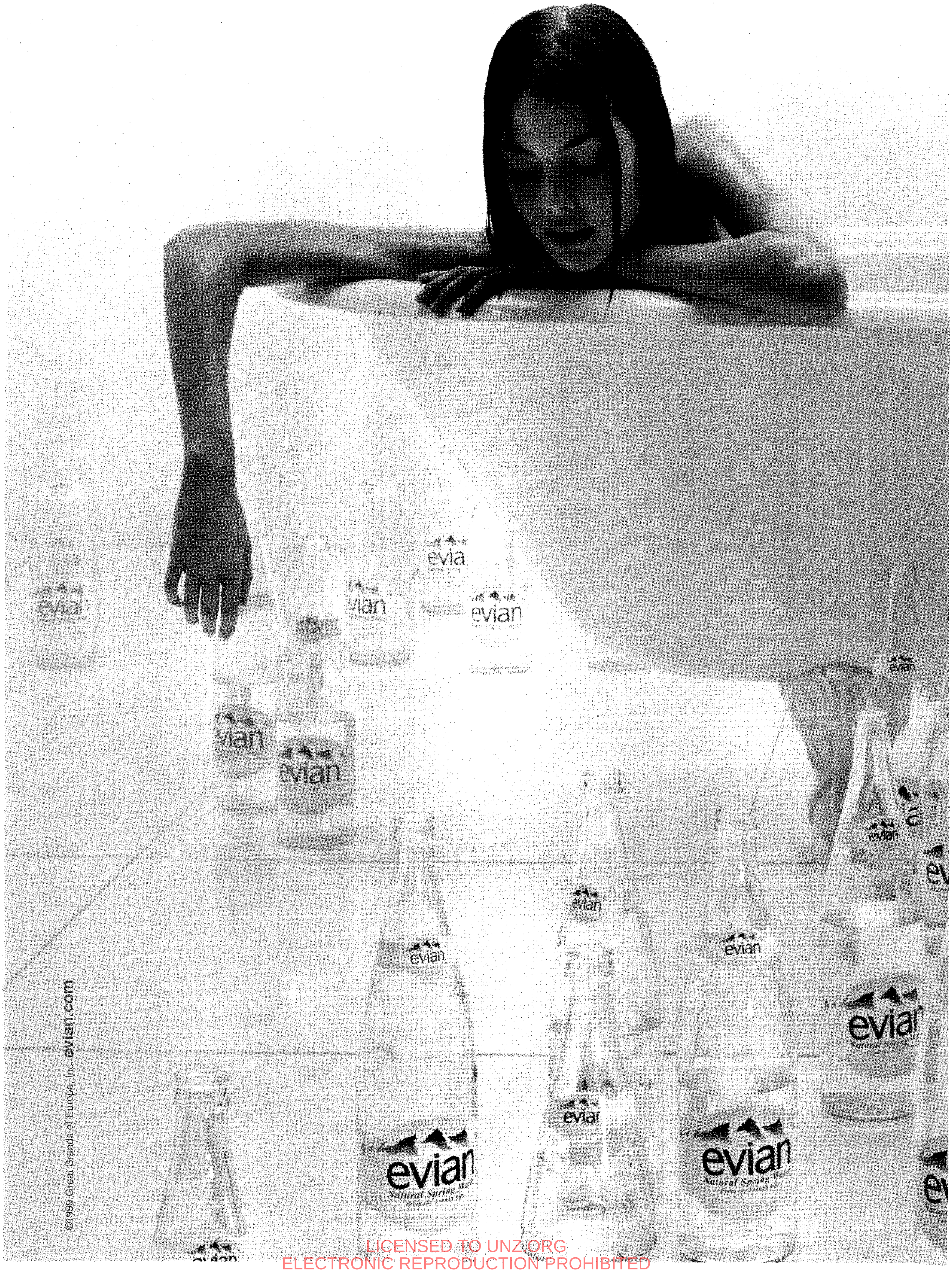
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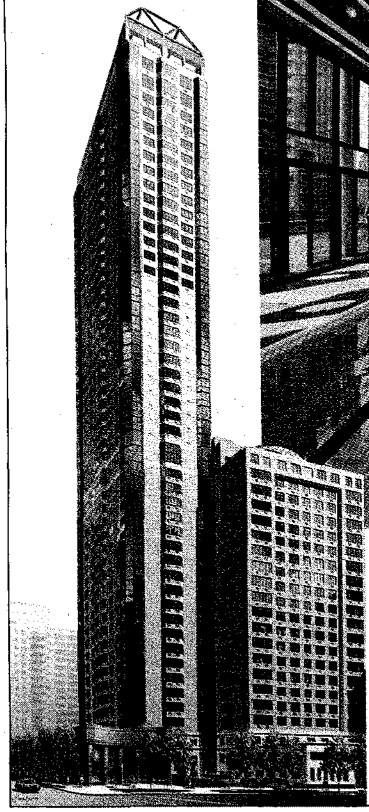

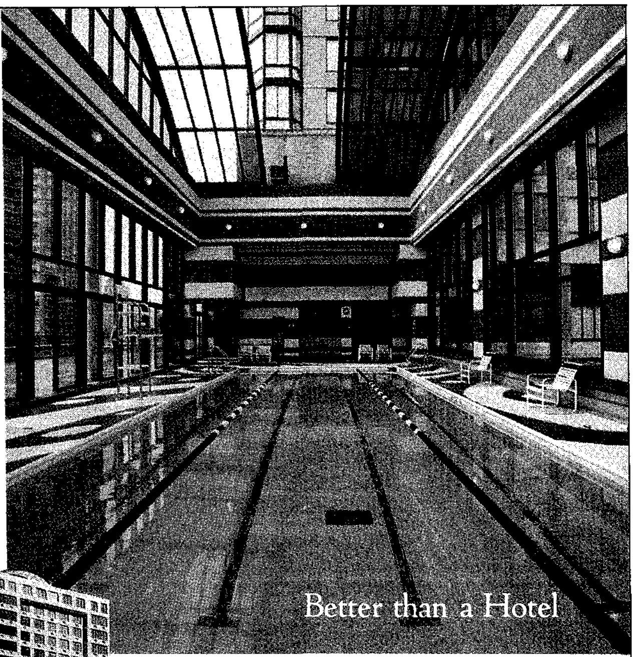

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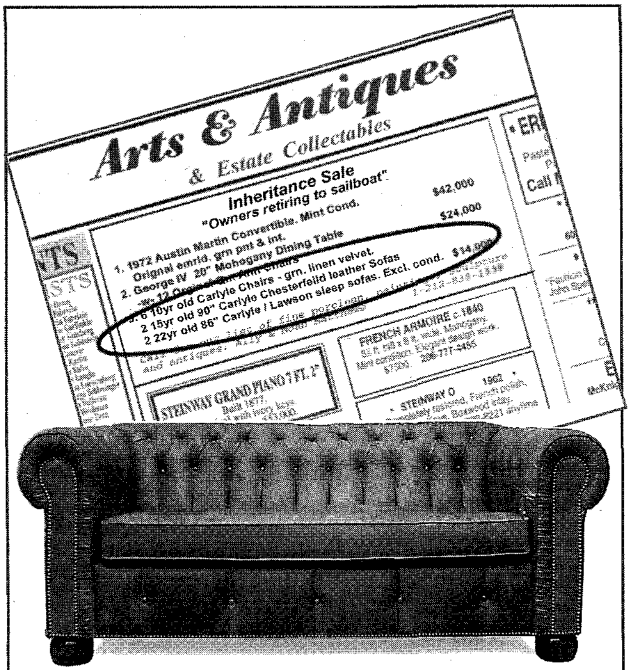

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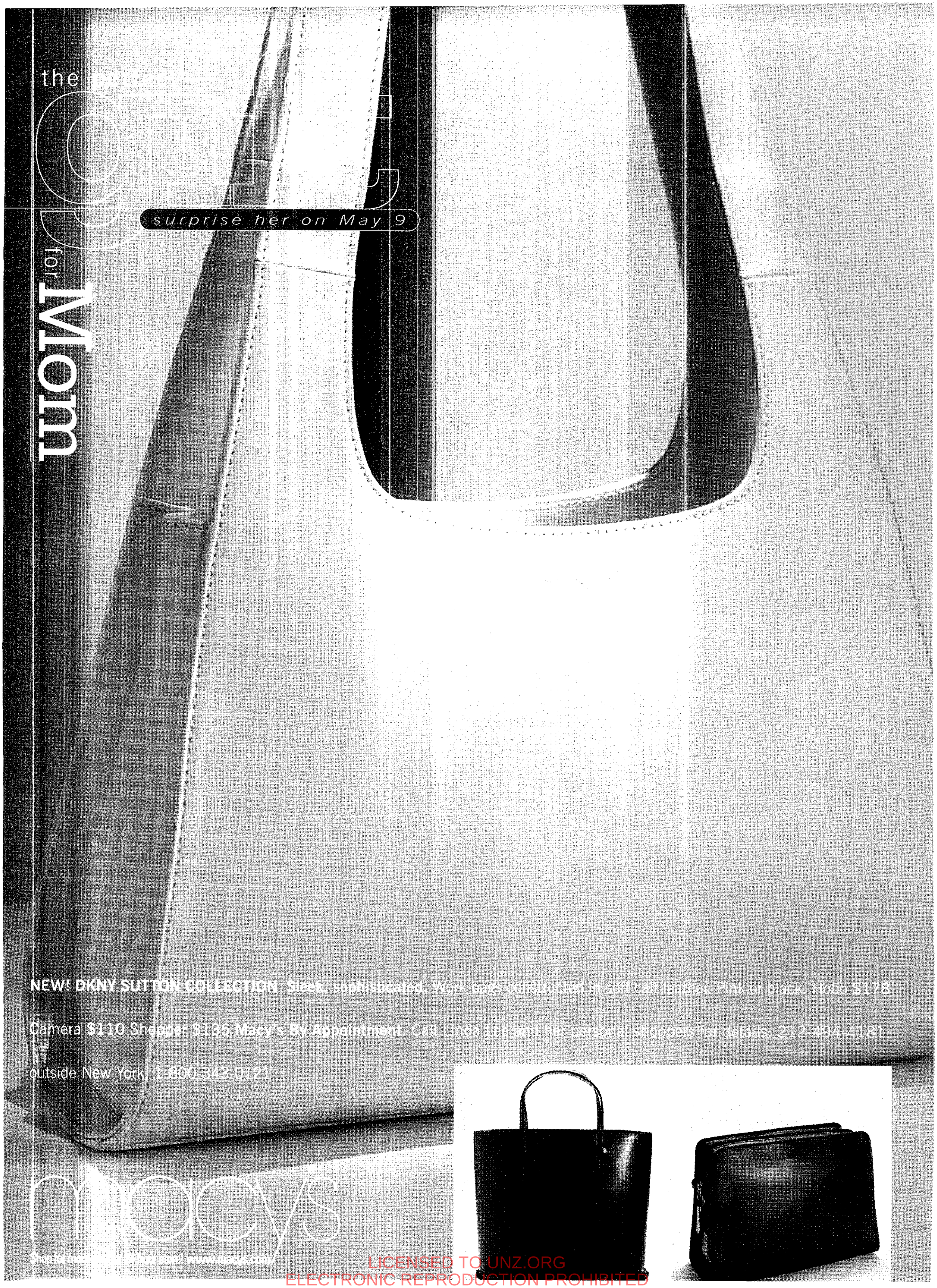

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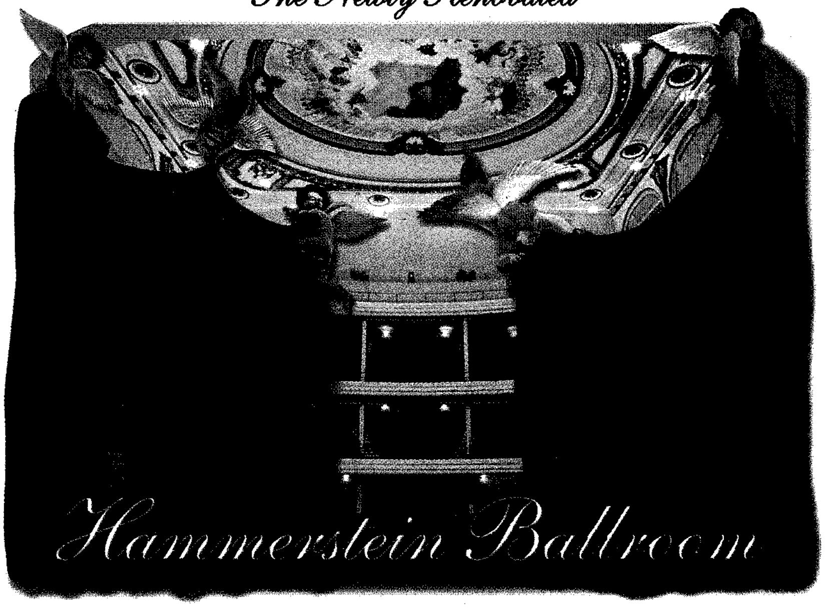

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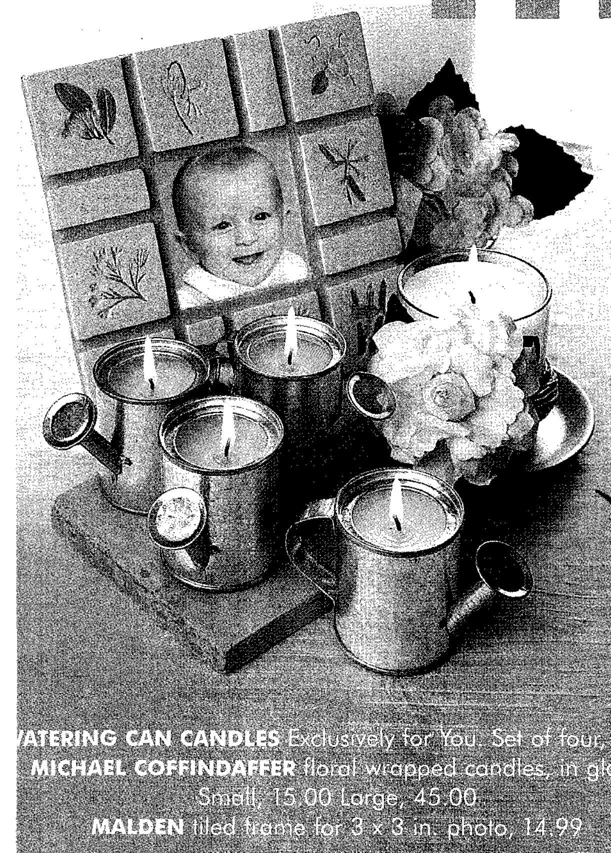

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LETTERS MAY 3, 1999

Miracle Workers?

I READ, WITH GREAT INTEREST, NINA Burleigh's "The New Healers" in your April 5 issue. Certainly alternative medicine has been moving into the mainstream in New York society. While Ms. Burleigh's research has highlighted the role of natural, homeopathic, and alternative treatments in many medical conditions, she did not mention its very important role in combination with surgery. High-potency vitamins, supplements, and massage therapy as an adjunct to minimally invasive and noninvasive cosmetic surgical techniques regularly yield rapid healing and natural-looking results. Other alternative remedies have also been shown to work as well. The results of a study published in *The New England Journal of Medicine* several years ago revealed that prayer had a significantly positive effect on healing. Undoubtedly, the mind is a powerful tool.

Michelle R. Yagoda, M.D.
Facial Plastic Surgeon and
Assistant Adjunct Attending,
Lenox Hill Hospital
MANHATTAN

THE "NEW HEALERS" FEATURED IN NINA Burleigh's story are living proof that alternative medicine is a disease of the rich and famous. These "charismapractors" are frauds who have only two things going for them: the placebo effect and the laying on of hands. Among the things they lay their hands on is a great quantity of cash from their gullible patients; this is known in the trade as "manipulation." Their clients may be well heeled but are not healed well. As an internist in Berkeley, California, for the past 37 years, I've tried with diminishing success to shelter my patients from the seductive charms of the charismapractors. The alternative therapists of New York are now boasting that theirs is a more "hard-assed" approach than that of their West Coast

---

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Oscar London, M.D.
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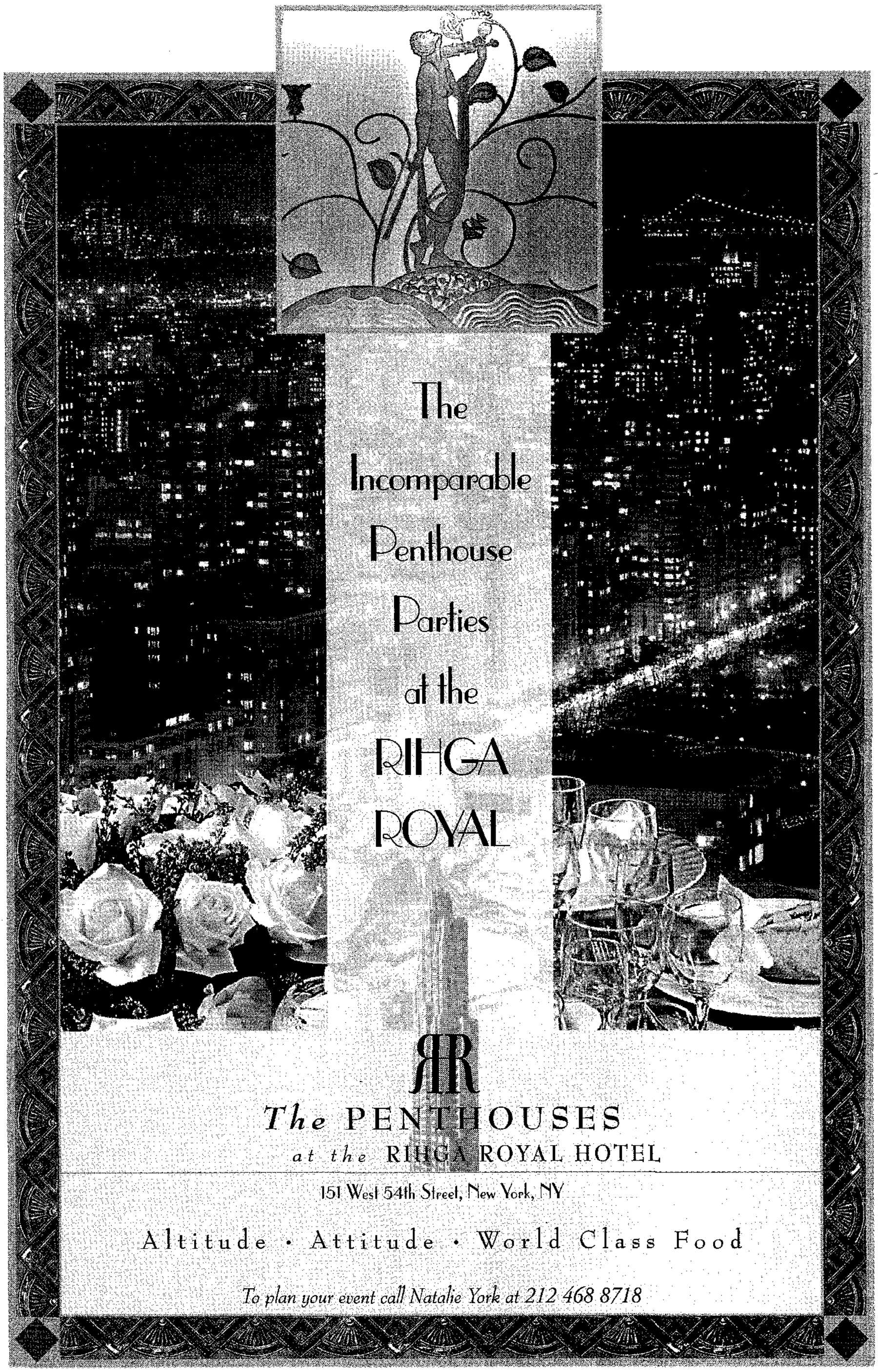
THE CHIEF MEANS OF LEGITIMIZING THE various alternative nonsense seems to be a litany of celebrity names, including various actors, actresses, models, and brothers-in-law and ex-wives of the supposedly famous. I suppose that when there is no evidence of the efficacy of a treatment, one can rely upon only appeals to fame and anecdotes. Surely we all know that there is absolutely no scientific evidence for the existence of chakras, chi, acupuncture meridians, homeopathy, repressed memories, or *feng shui.* Clearly, the placebo effect is alive and well in New York City. The very best that alternative medicine offers today is a caring attitude, a provider who is willing to listen and spend an hour with a client, pleasant music, relaxation, and, on occasion, some rational ideas about exercise and healthy (not fad) eating habits. Without a doubt, physicians should take note of these techniques. But then, are we (and our insurance companies) all willing to pay up to $400 an hour for such service?

Mahlon Wagner, Ph.D.
LIVERPOOL, N.Y.

PRACTITIONERS WHO CHAMPION IDIOSYNcratic diets, herbs, healing touches, and crystals, along with proponents of fantastic new psychotherapies and charismatic religious stars, have in common the grateful support of satisfied customers. Enthusiasm is not the measure. If a treatment works, it can be applied to nonbelievers by practitioners who are not enthusiasts; then it is known as technology. Belief can bring about changes in the body's workings. Figuring out how this happens is science.

Henry Pinsker, M.D.
TEANECK, N.J.

THANKS FOR THE SWEET THREAD OF CYNicism that ran through your cover article. Particularly interesting was Nina Burleigh's scathing portrait of voodoo high priestess Aleta St. James. You report that she worked with AIDS patients in the early eighties—that she claimed to be able to cure them may be closer to the truth. There's a story we would enjoy reading, complete with cover shot of Aleta in her jail cell. The world is a better place now that she is channeling her powers toward healthy people in the vanity industries. High-fashion models need to achieve bal-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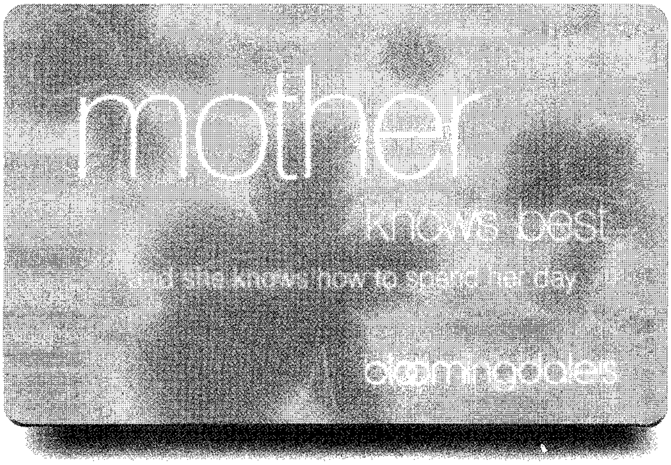
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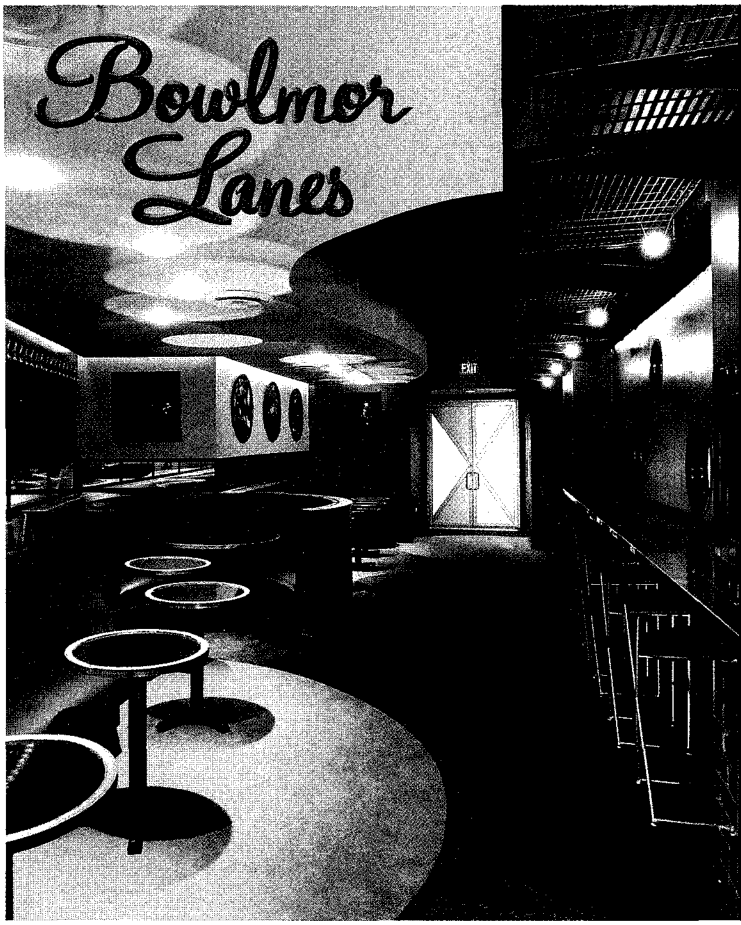
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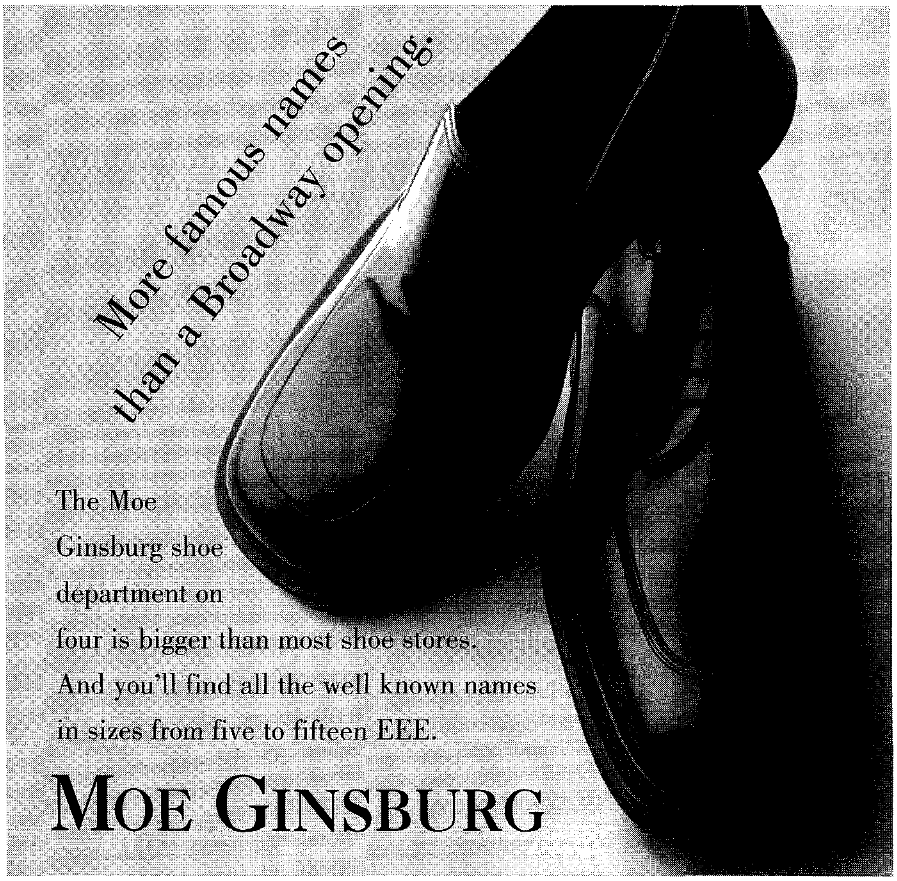
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ance in their lives, and St. James is obviously helping them by relieving them of their oppressively heavy cash. Who cares where any of these "doctors" gained their skills? They all have the same mentor—P. T. Barnum.

James Francis
MANHATTAN

IN "THE NEW HEALERS," NINA BURLEIGH writes, "Nontraditional healing in New York dates to the forties and the physician Carlton Fredericks, who had a popular radio show on nutrition." This is an error. Carlton Fredericks was not a physician, nor did he have any formal medical training. He was a Ph.D. in, if my memory serves correctly, the field of public-health education. He was also a heavy smoker for many years, a fact which he took some pains to conceal from his listening public.

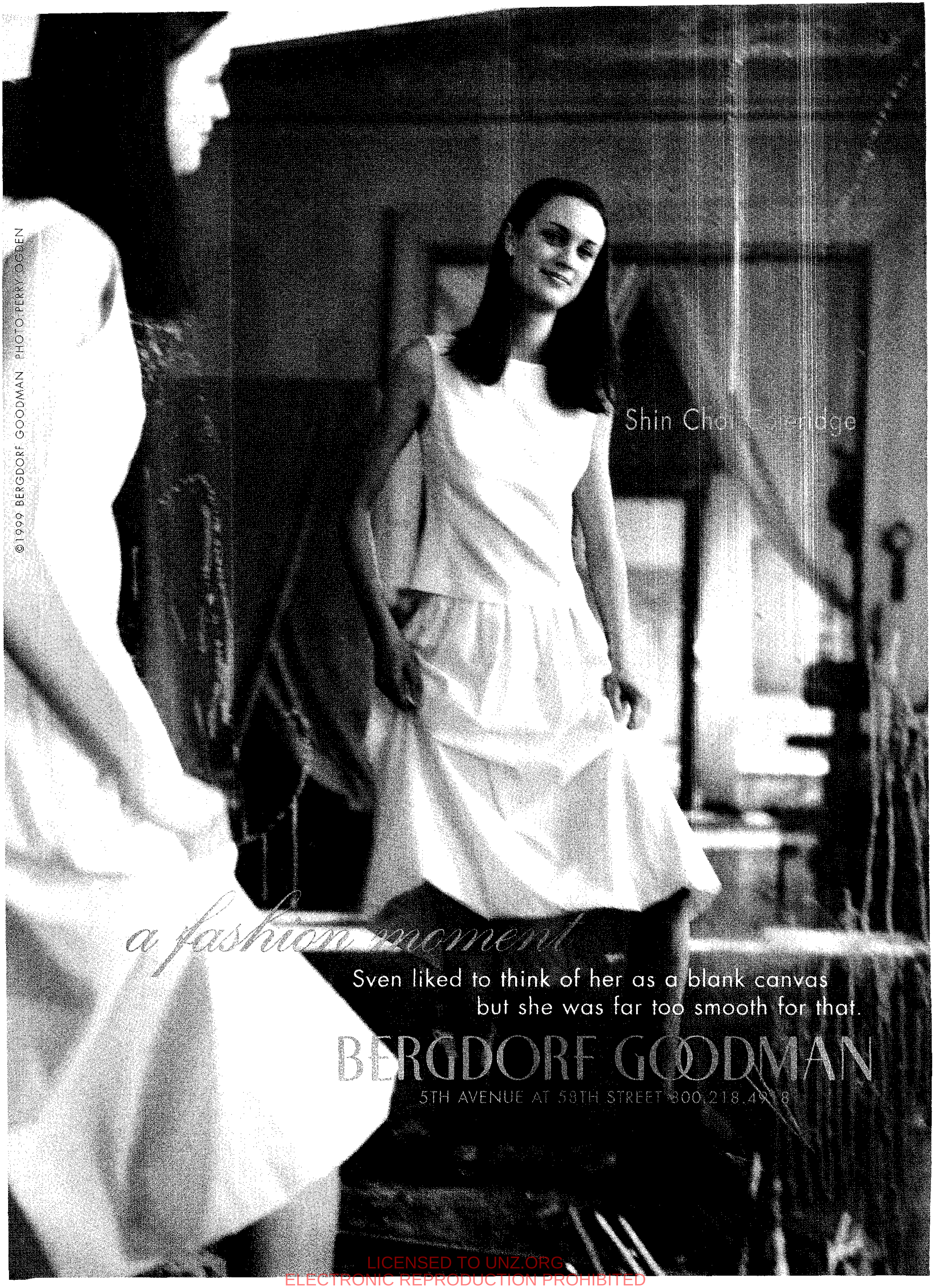
Norman Paley
STATEN ISLAND

IN 1983, THE YEAR DR. WAYNE WINNICK opened his practice, I suffered from severe dizziness and was debilitatingly tired. I had to hold on to the walls to walk, for fear of falling, and taking public transportation was unthinkable. My internist sent me for thousands of dollars' worth of tests, including a CAT scan and inner-ear testing. Dr. Winnick, a friend, suggested he take a crack at my problem. After a month of trigger-point adjustments two to three times a week, a change of diet, and vitamin supplements, my symptoms vanished and have never appeared again. Three cheers for recognizing his talents and those of others like him in your article. If only the insurance companies would also recognize the value of practitioners like Dr. Winnick, maybe they wouldn't have to cover those thousands of dollars in traditional medical tests, and more patients in need would seek these alternatives early on.

Lisa S. Kalb
MANHATTAN

Play It Again

STEVE FISHMAN'S ARTICLE ON STU UNGAR was an interesting depiction of the inevitable slide of a degenerative, compulsive gambler ["The End of the Game," March 29]. As a recovering compulsive gambler who went from graduating from Harvard to a Salvation Army Rehabilitation Center—which saved my life—I am somewhat of a forced expert on the subject. Unfortunately, throughout the entire article, there is not a single mention of that disease in reference to Stu or any of his


Shin Choi Coleridge
a fashion moment
Sven liked to think of her as a blank canvas
but she was far too smooth for that.
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friends. I almost choked when I read that a doctor prescribed an antidepressant for him. While it is true that clinical depression often needs to be treated with antidepressants, they are too often a substitute for dealing with what is causing or accompanying the depression—in many cases, that's addiction.

Too often there is a studied ignorance of this disease of compulsive gambling. In a major magazine like *New York,* it is inexcusable. Near the end of the article, Stu has a skewed epiphany when he asks, "What does this shit have on me?" He's referring to drugs, but it seems as if compulsive gambling was the "shit" he should have been referring to.

Kip Reilly
FRAMINGHAM, MASS.

FIVE YEARS AGO, I PLAYED GIN WITH Stuey Ungar and took him for $300,000 in the coffee shop of a Las Vegas hotel. He told me that he had been up for 36 hours and had beaten Bob Stupak for $175,000 at no-limit poker. I realized he had lost his edge—he should have destroyed my game, but he lacked the ability to gauge his mental stamina. Toward the end of the game, he wanted to bet on cutting the deck. I told him it was stupid, and he then began to curse at me. He died like many gamblers do, broke, without friends, and alone.

Stuey Ungar was a legend in the gaming world. I truly miss those golden days before state-run lotteries, off-track betting, marriage, children, college and graduate tuitions, and grandchildren. Now casinos are rampant, so there may never be another Stuey Ungar, but he has been replaced with millions of losers who bet the rent money.

Name Withheld
DARIEN, CONN.

I KNEW STU UNGAR AND AM CURRENTLY writing his biography, titled *Behind the Shades.* I was enthralled by Steve Fishman's article, which faithfully depicted the eccentricity and extremes of character of the man universally regarded as the world's greatest cardplayer. But these excesses only obscure a far more haunting reality. Before making Ungar the object of our pity, we might first look at our collective shortcomings as a society—one abundant in technical mastery but that fails to deal with more critical human relationships. The late Stu Ungar's lifelong, doomed struggle with his personal demons and ultimate failure may foreshadow our own.

Nolan Dalla
WASHINGTON, D.C.

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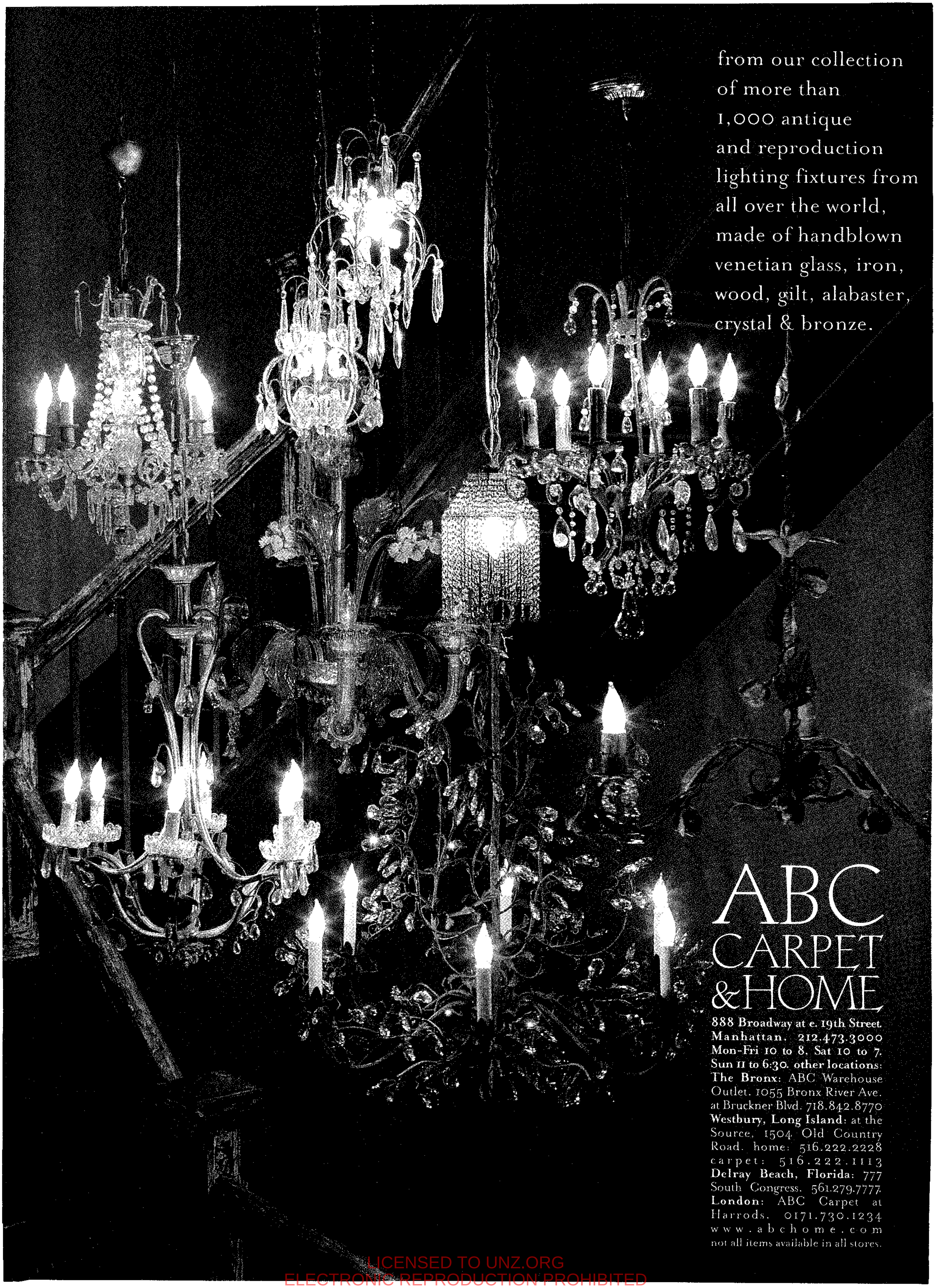

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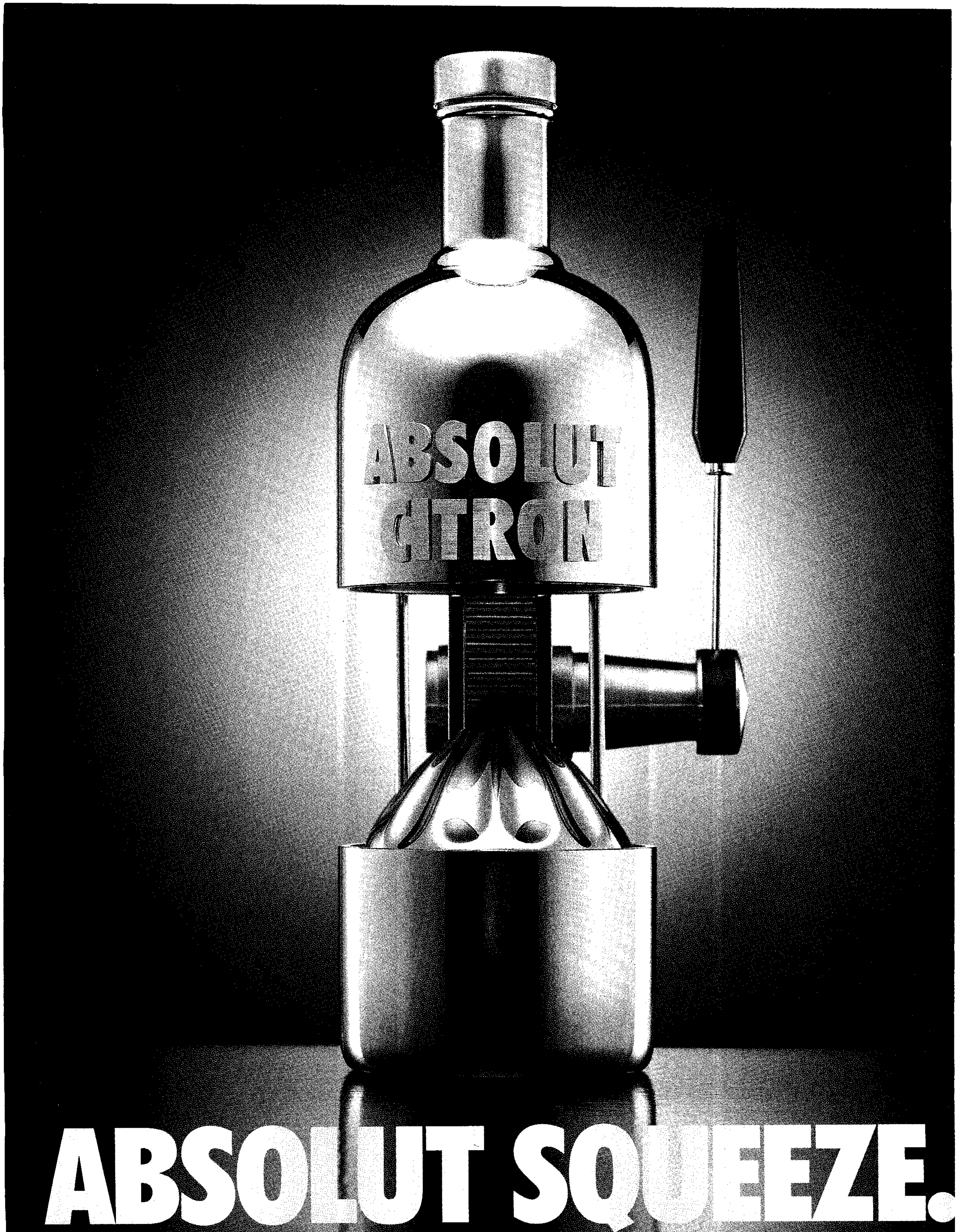

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THOSE WHO APPRECIATE QUALITY ENJOY IT RESPONSIBLY.

BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

TUSK, TUSK: KIM'S AFRICAN ADVENTURE

Kim Basinger should remember that elephants have a longer memory than *she* apparently does. The actress, a militant animal-rights activist who has crusaded to ban elephants and other trained animals from circuses, recently finished shooting a movie in South Africa that stars, among other trained animals . . . *circus elephants.* In *I Dreamed of Africa,* based on a true story, Basinger stars as wildlife conservationist **Kuki Gallman.** For three days while filming in South Africa, she was surrounded by trained elephants and lions from the local Brian's Circus. "I did think that it was strange that an animal-rights activist, who feels so strongly about the use of trained animals, would agree to do this movie in the first place," says Brian's Circus animal trainer **Jim Stockley**. "I also thought it strange that she never even approached me to inquire about the treatment of our animals." It gets worse. In one scene, Basinger appears with a dog that is supposed to be dead. Sources say a veterinarian was summoned to anesthetize the dog, in violation of use-of-animal guidelines drafted by the American Humane Association for the Screen Actors Guild. "If all this is true, then we are very concerned," says AHA's **Gini Barrett**. "There are a lot of films being shot in other countries that aren't subject to the AHA's guidelines. But we think that American actors and companies that operate here should meet the same standards everywhere." A spokeswoman for Basinger referred the matter to the film's producer, **Stanley Jaffe**, who said that no animals were mistreated either during filming or during training and claims that Brian's is "not a circus" in the traditional American sense. "This is a movie about a woman whose whole life is about *preservation* of animals," he said. But a spokesperson for Ringling Brothers, a frequent Basinger target, accuses the actress of "situational ethics" and claims the animals used in the movie were trained "using the same methods she attacks us for."

NBC'S GOT JUDD IN A FULL NELSON

Is **Judd Nelson** going the way of **Andre Agassi?** Before the suicide of cast mate David Strickland last month, sources say, the producers of *Suddenly Susan* planned to off the Brat Packer at the end of the third season of **Brooke Shields**'s sitcom. Nelson's character, Jack, was going to do a **Richard Branson**, circling the globe in a balloon that would crash. But when Nelson got wind of the story line, he demanded a sit-down with the show's honchos. The moody thespian had been difficult on the set, reports one set insider, who says Nelson refused to cut his hair and once kept the studio audience waiting for twenty minutes. To plead for his job, Nelson brought along his manager and his dad, lawyer **Leonard Nelson**. According to the insider: "Judd said, 'If you want me to cut my hair, I'll cut it the way you want it.' His father was saying, 'Judd's totally committed to this show.' " The plot line was shelved once Strickland hanged himself in Las Vegas, and a special tribute episode was hurriedly ordered up. The show's producers even shelled out for the rights to Strickland's favorite song, **Fatboy Slim's** *Praise You.* But while an insider says that Nelson and a few others might still be sidelined next season, a spokesman for the show insists no decisions have been made.

Judd Nelson: Dead again?

PLAYING NUMBERS TO THE *MAXIM*-UM

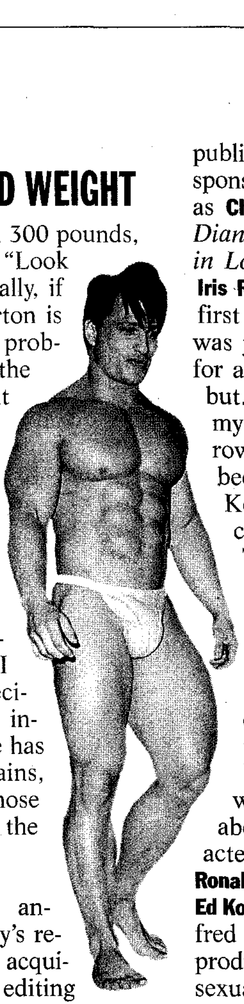
Are the bad boys at *Maxim* as creative with their circulation figures as they are with their headlines? Competitors have long suspected that a little surgical enhancement has helped pump up the upstart's well-endowed circulation—which reached an ABC-audited 733,000 by the end of 1998. Those same competitors are now crowing because *Maxim* publisher **Lance Ford** had to stop sending out a reader survey done by the industry group MRI. Ford had distributed the survey numbers to give his sales force a boost, but when it was discovered that *Maxim*'s numbers diverged from reality, he obligingly agreed to stop sending out the report, says a well-informed industry source. MRI refused to comment. *Maxim* spokesman **Drew Kerr** admits that there were some discrepancies but says that the magazine has a new readership study coming out in a few weeks. "It was a clerical error on the scale of one or two points," explains Kerr, "like whether it was married widows in our audience versus single people." Who'd guess that "married widows" even factor into *Maxim*'s macho audience?

Photographs: left, Evan Agostini/Gamma Liaison; right, Lisa Rose/Globe Photos.

LOOSE DRAWER IN THE CABINET

Last September's infamous face-off with **Bill Clinton** has apparently failed to humble Health and Human Services secretary **Donna Shalala**. At a recent gathering, the feisty bureaucrat boasted that she was the only Cabinet member with the *cojones* to stand up to the president. After the president admitted to his liasion with **Monica Lewinsky** last summer, Shalala reportedly tore into Clinton during a tense cabinet meeting for telling his team that his policies were more important than his moral character. It now seems she felt quite isolated—if not superior—taking that stand. "Donna said that everybody else was very polite to the president, deferential even. She mentioned [Treasury secretary **Bob**] **Rubin** by name," recounts one witness, who quotes Shalala further on the president: " 'That's the way you get his attention and respect, by yelling at him. . . . I have fired people for hitting on young girls, so I was really mad.' " But Shalala insists through a mouthpiece that reports of the encounter "are absolutely untrue."

DAVID BARTON: SHEDDING DEAD WEIGHT



He might be able to bench-press more than 300 pounds, but the burden of making so many people "Look Better Naked" has left **David Barton** financially, if not physically, drained. The exhausted Barton is strenuously denying rumors that financial problems are forcing him to sell one or more of the trendy gyms that bear his name. In recent weeks, the widget-size weightlifter has fielded "a few offers," including a serious bid from rival Crunch, to purchase the David Barton Gym at Broadway and Houston. Although Crunch owner **Doug Levine** declines to comment, sources within the company insist that he's interested in the location. Barton says: "You know, I am sort of a one-man band here, and I am feeling overextended. Sure, for the right price, I would sell. But I have not made any decisions." As for the persistent gossip—both inside and outside the locker rooms—that he has problems with his creditors, Barton explains, "What can I say? People have been saying those things since I opened my uptown gym. For the record, I had my best year last year."

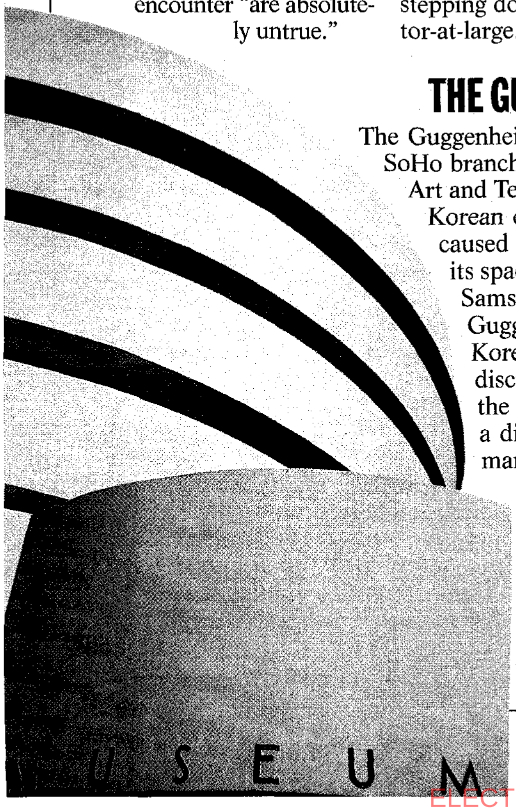
BOUNCING BETTY; KNOCKING NANCY

EDITED OUT: New York's publishing world is buzzing over the sudden demotion of popular William Morrow editor-in-chief **Betty Kelly**, who is stepping down to become editor-at-large. An internal statement that announced Kelly's return to book acquisitions and editing puzzled Morrow staff members, who don't know why publisher **Michael Murphy** shoved her aside. The sudden move surprised company insiders because Kelly, who is married to former Doubleday publisher **John Sargent**, was responsible for such best-sellers as **Chris Andersen**'s *The Day Diana Died*, and *When I Fall in Love*, by *Beaches* author **Iris Rainer Dart**. *The Fires*, a first novel by **René Steinke**, was just bought by **Madonna** for a possible directorial debut. "The whole thing is mysterious," said one Morrow staff person. "It hasn't been handled well." Both Kelly and Morrow declined to comment.

TRANS-NANCY: Nancy Reagan would probably like to "Just Say No" to playwright **Larry Kramer**, who is about to revive his 1988 black comedy with the same title. In May, Chicago's Bailiwick Arts Center will restage Kramer's play about the sex lives of characters starkly similar to **Ronald Reagan**, **Ron Reagan Jr.**, **Ed Koch**, and Reagan crony Alfred Bloomingdale. The new production will feature transsexual Steppenwolf actress **Alexandra Billings** as the Adolfo-clad Mrs. Potentate, a dead ringer for the finicky former first lady. Former Olympian **Greg Louganis** will play her ballet-dancing son, Junior. Kramer hopes *Just Say No* will eventually find a venue in New York—more than ten years after critic **Mel Gussow** savaged it in the New York *Times*: "Imagine the worst possible taste, then take it several steps further."

MEDIA MAGNET: Beleaguered *Brill's Content* has just gotten a vote of confidence from, of all people, **George Soros**. The money-losing billionaire has committed $10 million to the meandering media magazine. Soros and a few other partners join the first round of investors, who include **Barry Diller**, real-estate mogul **Howard Milstein**, and Wall Street investor **Lester Pollack**.

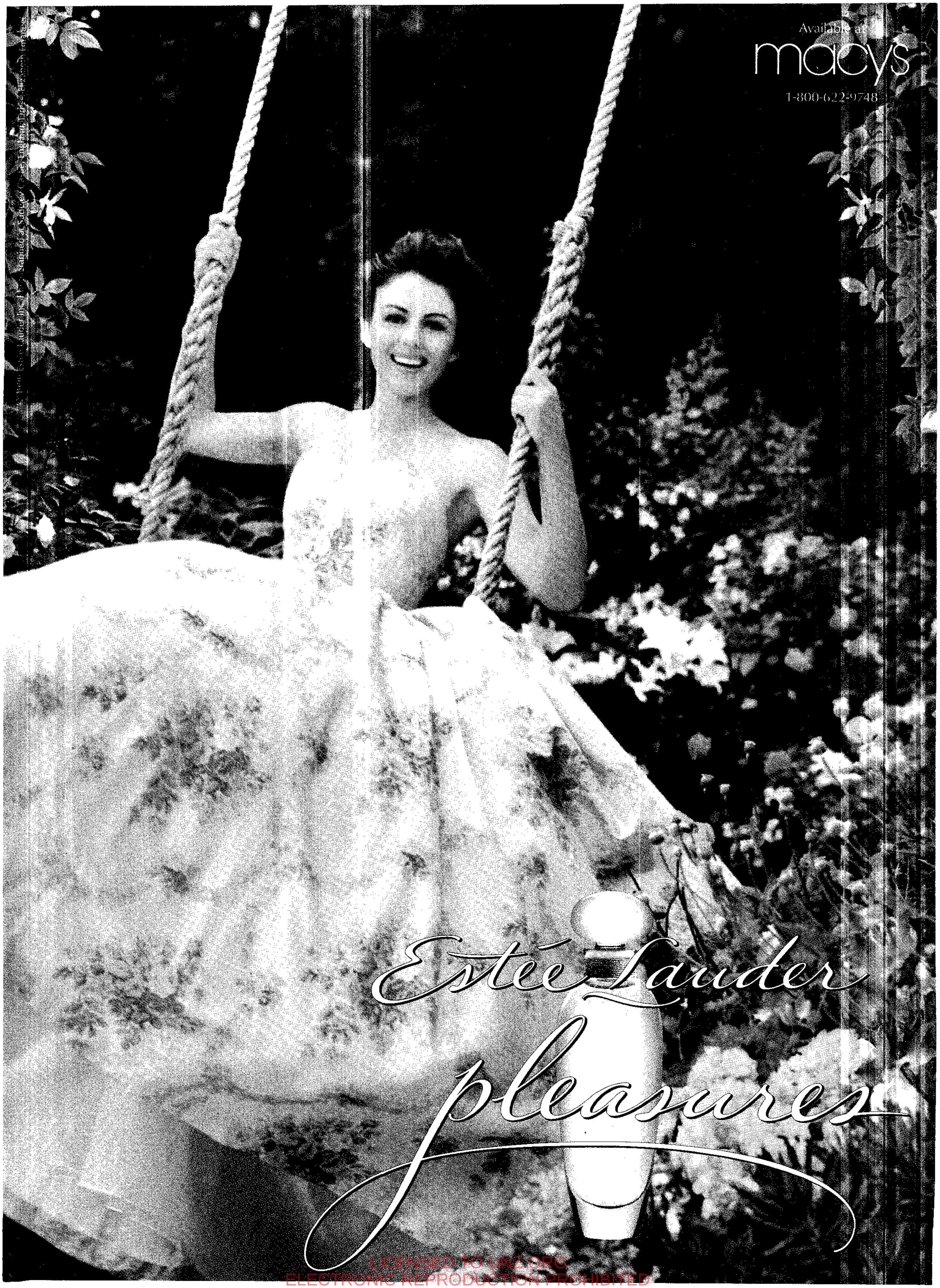
THE GUGGENHEIM'S FOREIGN DEBT



The Guggenheim is facing its own Asian crisis. The museum's SoHo branch was preparing to open the Samsung Center for Art and Technology, thanks to a $10 million grant from the Korean electronics giant. But after declining attendance caused the SoHo museum to cut back almost a third of its space, landlord **Peter Brant** leased it to Prada, and the Samsung Center found itself on life support. Now Guggenheim chief **Thomas Krens** is negotiating with the Koreans to figure out what to do next. "We've had discussions," admits a museum source, who says that the Samsung Center will probably stay in SoHo "on a different scale." If that's so, the Koreans may demand a substantial rebate on their million-dollar donation, insists one art-world insider. But Krens has already been scouting sites for a new **Frank Gehry**–designed museum in Manhattan; Gehry is also building the Samsung Museum of Modern Art in Seoul. "Instead of giving everything back, I'm sure they'll work out something else," muses a source close to the Koreans. "Wouldn't you?"

Additional reporting by Ian Spiegelman.

Photographs: top, Carolyn Schaefer/Gamma Liaison; bottom, Rose Hartman/Globe Photos.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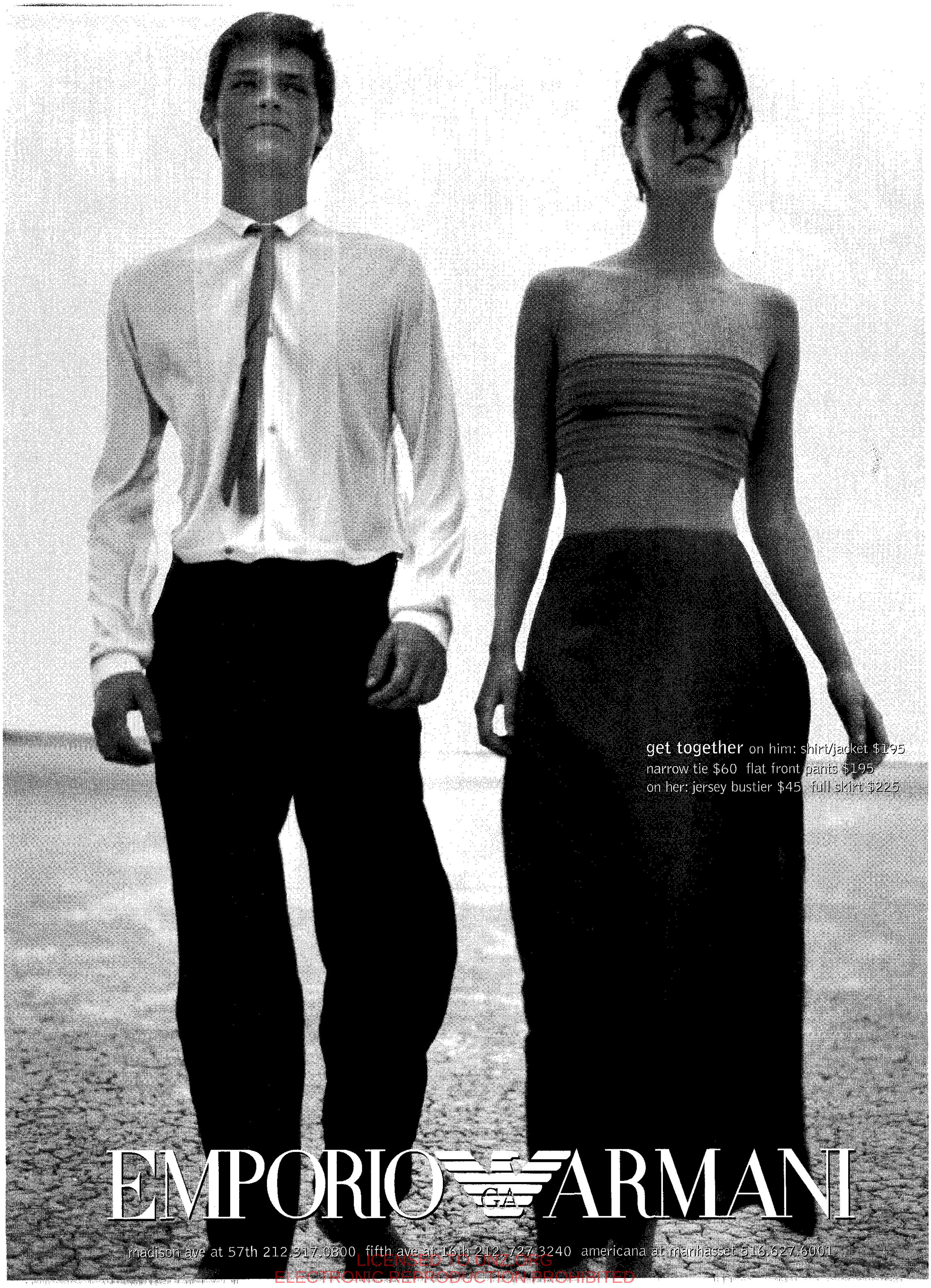

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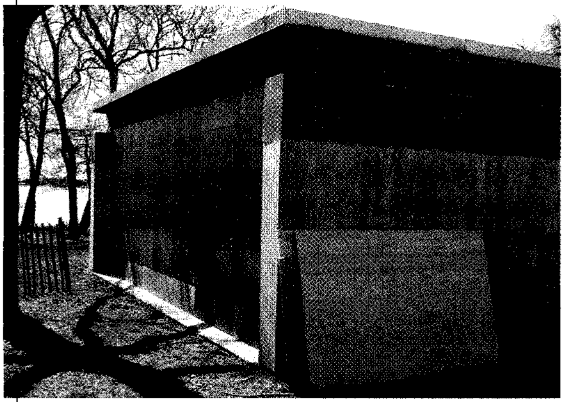
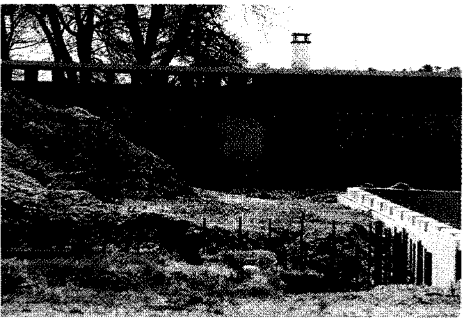




Martha Stewart's housework: Left, one side of the Gordon Bunshaft house in East Hampton; above, the front of the house, obscured by a mound of dirt.

Gut Instincts

What has Martha Stewart done to the Gordon Bunshaft house?

MAKE IT YOURSELF. SO says the cover of the current issue of *Martha Stewart Living*, beneath a slab of vanilla ice cream encased in a chocolate shell. It's a Dove bar, made from scratch. "I thought that you, like me, have secret cravings every now and then to make something familiar yet seemingly unattainable," Stewart explains inside.

"Make it yourself" could also describe the modernist-chic retreat Stewart is gradually constructing on the shore of Georgica Pond in East Hampton. Visible from the road are the concrete foundations for a garage and a swimming pool. And facing the water is what's left of the house built in 1962 by Gordon Bunshaft, the architect who once headed the firm Skidmore, Owings & Merrill.

Famous for his design of Manhattan landmarks like Lever House and the Chase Manhattan Bank Tower, Bunshaft fashioned this little hideaway—a modest 2,500 square feet—for himself and his wife, Nina. With glass walls on three sides and a roof made of reinforced-concrete T-beams, the house looked like a single story stolen from one of Bunshaft's towers. The walls were covered with art—a Picasso here, a Frankenthaler there—and old photos show the lawn decorated with works by Henry Moore and Isamu Noguchi.

Today, the landscape is dominated by dirt, evidence of construction projects that appear dormant. And while the exterior walls of the Bunshaft house still stand, the inside has been gutted: The interior walls are gone, and the travertine floor has vanished.

Stewart bought the house from the Museum of Modern Art in 1995 for just over $3 million. It was left to the museum by Gordon (who died in 1990) and Nina (who died in 1994) with instructions that it be sold and that MOMA use the proceeds to purchase art. Stewart told the late *New Yorker* architecture columnist Brendan Gill that she'd overheard two young men at a party discussing the house and the fact that it was for sale. "I'd never even known that it existed," she explained, "but the moment they mentioned it, I wanted it." Gill reported that Stewart loved the house "just as it was and would make no changes in it." Except, of course, for a new kitchen.

So why does the house now have the picked-over look of a car that's been parked too long beneath the FDR Drive? In 1996, Stewart commissioned London minimalist John Pawson—responsible for the naked-concrete aesthetic of Calvin Klein's Madison Avenue boutique—to redo Bunshaft's interior. But the house has not been stripped because of Pawson's fetish for simplicity. Stewart, who has built an empire out of her compulsion to find complicated ways of reinventing simple things—like Dove bars—is once again in search of the "seemingly unattainable."

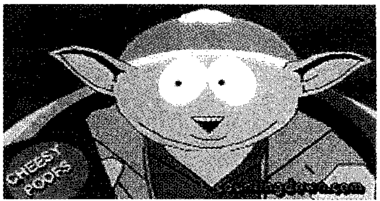
"I'm trying to make it a quiet house, and it's very, very difficult," Stewart explains. She claims to be seeking technologies that don't yet exist: She wants plumbing, heating, and air-conditioning systems that scarcely whisper. "I don't want to hear anything in the house except nature," she says.

Bunshaft, too, was a perfectionist. He designed most of the furniture in his house and even had custom-made grilles over the air vents. So while architecture purists fulminate over the desecration of an icon, it could be argued that the house has found its ideal owner. Stewart has destroyed the house because—as any true modernist will appreciate—she wants to make it better.

KARRIE JACOBS

The *Little Menace* That Could

Even though George Lucas's *Star Wars* prequel, *The Phantom Menace*, is weeks from release, fans are already camped outside Mann's Chinese Theater in L.A. On this coast, however, the enthusiasm has been tempered with irony. Ayaz Asif, a 23-year-old computer programmer (and self-professed *Star Wars* freak) from Long Island, worked for four months with colleagues in Atlanta and Australia to create *Park Wars: The Little Menace*. The animated clip, which spoofs the real film's buzzed-about two-minute trailer and stars appropriated *South Park* characters, can be seen, and downloaded, at Asif's countingdown.com—and now at comedycentral.com. "When Comedy Central contacted us," reports Asif, "they said the characters belong to *South Park*." But instead of suing, the network got in on the gag. "They liked it so much," says Asif, "they adopted it." ETHAN SMITH



Photographs by Andrew Goldberg.

Market Forces

Calvin Butts remembers his shopping buddy.

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Strolling past the Twix bars, Vienna Fingers, and saltines in East Harlem's new 51,000-square-foot Pathmark supermarket, the Reverend Calvin Butts, resplendent in a black double-breasted suit and a long leather coat, notes that the person most responsible for bringing East Harlem its first major market since the sixties won't be joining him and his newly reconciled friend Rudy Giuliani at the grand opening. Alice Kornegay, the neighborhood activist whose nonprofit group, the Community Association of the East Harlem Triangle, partnered with Butts's Abyssinian Development Corporation to attract Pathmark to the site, died at 65 of a heart attack on April 30, 1996—three years to the day before the ribbon-cutting. "I mean, this is the stuff that breaks your heart," Butts says wistfully in the frozen-foods section. "You wish she could be here to take the bows."

If Kornegay were alive, she'd probably turn to Butts and deliver her signature reproof, "Rest your nerve, child"—as she did to the groups whose fighting held up construction for almost a decade. Kornegay first proposed bringing a market to the desolate block in 1989. When she saw her group couldn't finance it alone, she contacted Butts and forged a partnership. But soon after, local bodega owners protested, accusing Pathmark of benefiting from unfair tax breaks and Harlem-based Abyssinian of anti-Latino racism.

The mayor, courting the Latino vote, let the project fester, and local pols like Adam Clayton Powell IV came out against the Pathmark. Kornegay, a social worker who brought up a number of local kids over the years, stood up against them, but only after passing a petition to see if there really was local demand for the store. "She was a person who never gave up," says Sergio Valentin, who trains Pathmark workers on behalf of the East Harlem Council for Community Improvement. "She made it clear it was time to stop the divisions. It was nice to have that person lead you." She didn't live to see the $16 million project—Manhattan's largest supermarket—break ground at 125th and Lex in 1997.

Pausing in front of a display of Goya kidney beans, Butts tries to sum up Kornegay's role. "She was the community force and spirit behind this place," he says. "This signals, as much as anything, the rebirth of this community. The great tragedy is, we had to wait so long." Now neighbors can finally rest their nerves—and do a little shopping.

Robert Kolker

Trip to Bountiful

The literati get loose at Club Med.

No Richard Ford, no Jamaica Kincaid. But Susan Minot, the Ava Gardner of American fiction, flew in. Also Jay McInerney, John Edgar Wideman, and Gish Jen.

We were a melting pot of some twenty American writers, brought down to Club Med's Cancún margaritaville for a weeklong literary forum. "Word Up! The American Mosaic" was the brainchild of Pantheon publishing honcho Erroll McDonald and Lydie Trigano, the French daughter of Club Med's cofounder. They invited a blue-chip roster of American journalists—the likes of cultural critic Stanley Crouch and *Nation* literary editor Art Winslow—and a smattering of French culturalists, such as Patrick Raynal, editor of Gallimard's famed Serie Noire line, to share the tropical merriment. We snorkled; we gobbled smorgasbord; we guzzled tequila amid blown-up photos of authors, giant Styrofoam pencils, and the amplified boom of what the resort calls "Med-Med fun" from beach and poolside.

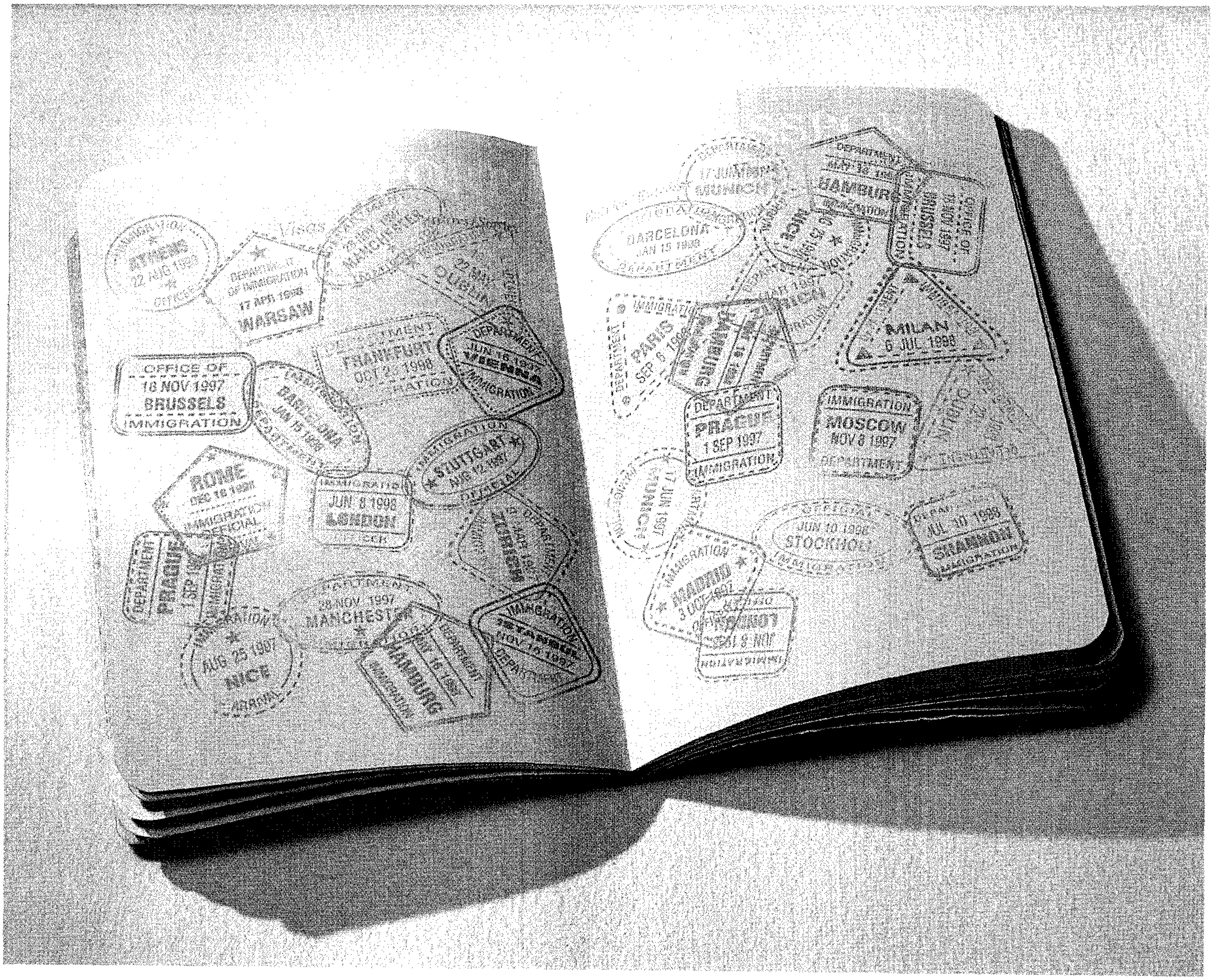
Each sunset brought panel sessions, steered flamboyantly by McDonald through a slush of literary topics. John Grisham was flayed—*flayed.* Guatemalan-American novelist Francisco Goldman decried the yoke of magical realism. I spoke up for Elmore Leonard and saw mystery writer James Crumley roll his eyes. The Gallic contingent took umbrage at McDonald's screening of a discredited French cinematic turkey hatched from lesser James Baldwin. "We just need to get a bunch of tequila and heroin and go in a room and have some fun!" growled Crumley, everybody's favorite. Elder critic John Leonard (*New York*'s television columnist) brought down the house with a blistering *j'accuse* of current American publishing.

One night, I got to read aloud a cross-dressing tale of the sea under a thatched-roof *palapa* as the moonlit Cancún surf lapped just beyond the open windows. Young novelist Jonathan Ames ranted a bit of Bildungsroman involving binge drinking, paternity, and the intimate insertion of a hairbrush. A dozen of us sat up late around the pool and sang our lungs out for hours (thank you, tequila). Former *New Yorker* editor Sarah Kerr and newspaper critic Margo Jefferson did a duet of "Stormy Weather" you could book for Joe's Pub. McDonald leaped to his feet and did Little Stevie Wonder and then James Brown, capping off with a Spanish rumba. It was showtime at "The American Mosaic."

"I'm nostalgic already," said memoirist and connoisseur of crime scenes Luc Sante. And the skinny-dipping (no names, please!) was still to come.

Barry Yourgrau

Photograph by Kenneth Chen. Illustration by Harry Campbell.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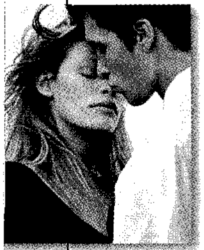


EMPORIO ARMANI

Fashion moves forward in lockstep—gray is the new black, pink is the new gray—and so it is with fashion advertising. After a long, cold winter of ads celebrating an icy, sleek urbanity with models in stark Kabuki-esque poses (think Prada, Miu Miu, DKNY, Calvin Klein), love is suddenly in the air. Echoing the trend toward post-*Titanic* romantic advertising from teen-oriented labels like Union Bay (top) and Hot Kiss (which featured an almost identical kissing couple in a recent print campaign), Ralph Lauren is courting customers with both a Polo Jeans ad featuring a couple of long-haired beauties leaning into a kiss and a "Romance" fragrance campaign wherein the female half of the couple gets her midriff and her perfect little nose alternately kissed (middle). Emporio Armani, meanwhile, cranks up the heat with its new "for her" and "for him" fragrance campaign (bottom), which features a near-kiss as a prelude to . . . hot sex, no doubt? It's all quite endearing—the moment of untouchable power-posing has passed, and fashion, once again, is shown for what it is: foreplay.

Simon Dumenco

Blithe Spirit

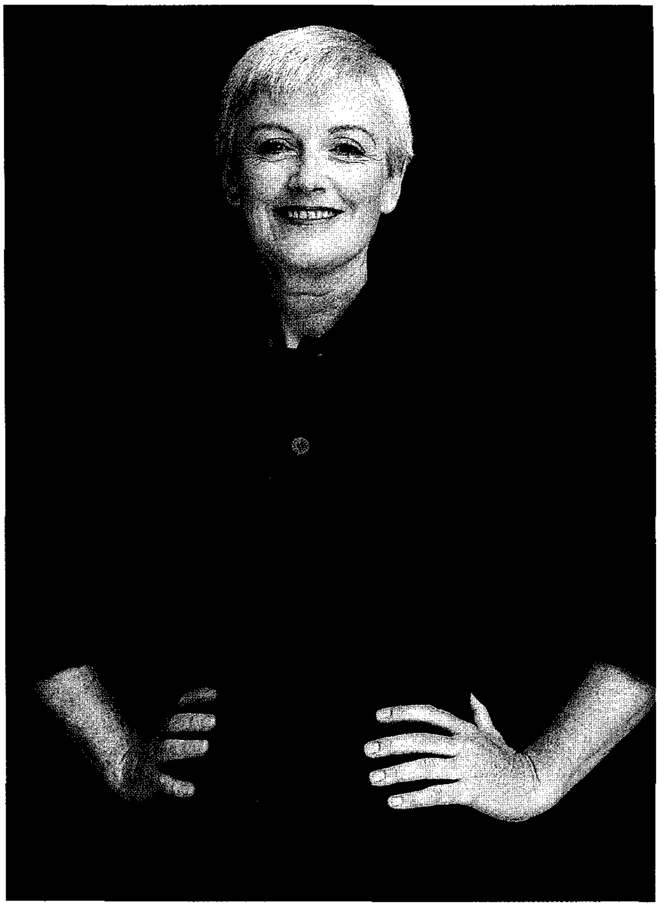
Remembering Elizabeth Tilberis.

In her two pages of editorial notes in the May issue of *Harper's Bazaar,* Liz Tilberis wrote that she was looking forward to the liberating, simple clothes of summer and the statement-making looks for fall, including Prada's embroidery, "over-the-top" Louis Vuitton bags, and rock-and-roll leather trousers by Tom Ford. On her "Not for Me" list? Outlandish boots with impossible heels.

"Comfort still counts when it comes to feet," she wrote. Could this be the magazine inhabited (half a century ago) by Diana Vreeland, that paragon of theatricality and outlandish editorial *dictus*? Tilberis, who died at the age of 51 on April 21 after a long battle with ovarian cancer, defined a different kind of fashion presence in New York: the den mother rather than the doyenne, the voice of reason in a stunningly high-style magazine that, under her nurturing hand, became the purist playground for designers and photographers it had been in its heyday.

Even as Tilberis fought the good fight with chemotherapy and a bone-marrow transplant—her almost matronly platinum bob giving way to the rakish silver crop she wore with casual defiance—she pressed for reasonable beauty in fashion. In her monthly editorial musings in *Bazaar,* she tried to imagine herself in all the clothes the magazine was pushing, and if orange was too much, well, maybe she could test the waters with something a little paler. If that kind of attention to such material detail seemed trivial to those who knew that her life was in the balance, she never acknowledged it; instead, she shared her delight in the fact that her weight loss finally allowed her to wear the clothes she championed. With grace and wit, she stood for good design and good taste while putting a face on an all-but-ignored killer disease, championing a research foundation and chronicling her battle in her book *No Time to Die.*

As one of the dozens of writers around town dispatched to observe the flocking and flapping of the fashion community, I often find myself at runway shows and other high-profile events, on a mission to coax a bon mot or two out of the boldfaced style arbiters in attendance. What struck me about Tilberis whenever I encountered her, even when she had the Princess of Wales on her arm, was how approachable she was. Fashion people are many things in public: understated in some cases, flamboyant in others. But perhaps because they traffic in appearances even more than actors, there is something terribly cool about their demeanor. How strange, then, that this quintessential fashion animal, and an English one at that, was always smiling.



About five years ago, on the same day her cancer was first made public, Tilberis was being honored for her accomplishments in the fashion world by the Lighthouse, an organization for the visually impaired, of all things, at a benefit dinner at the Waldorf-Astoria. When I suggested the irony, Tilberis laughed. "I guess there's not much you can do about fashion magazines and fashion shows for the blind," she said. "How do you describe a dress? It's just one of those impossible things." Maybe so, but she gave it a good go, even when the going was rough.

Bob Morris

Photograph by Timothy Greenfield-Sanders.

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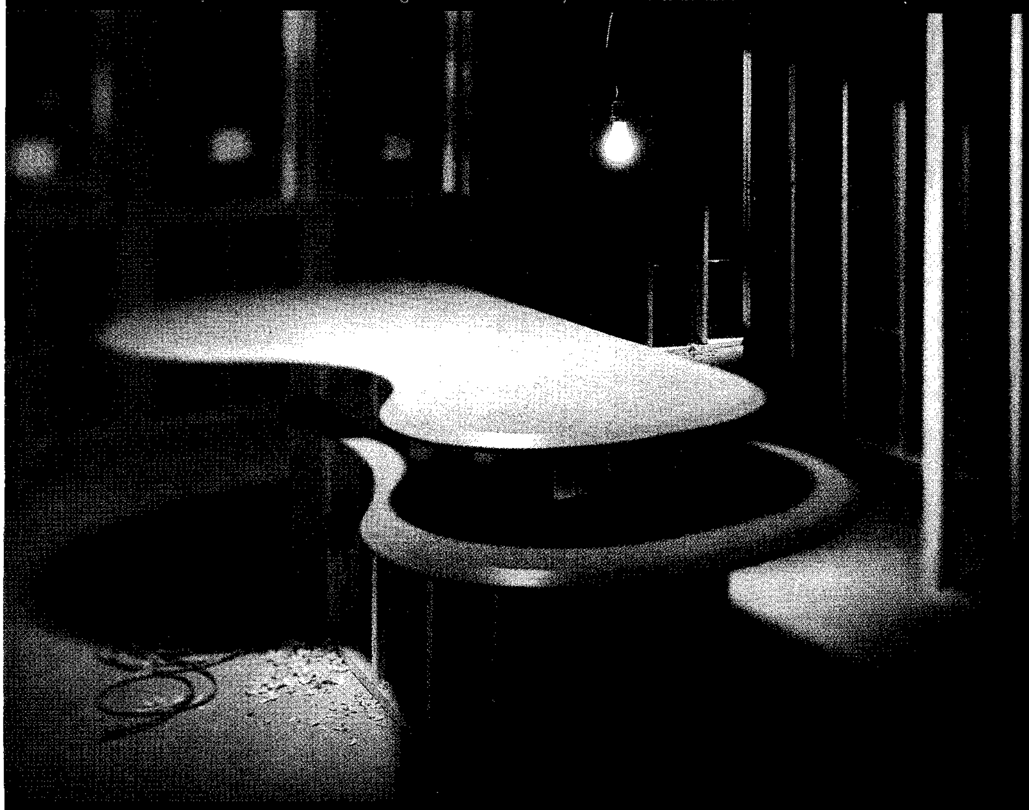

One down. 107 to go.

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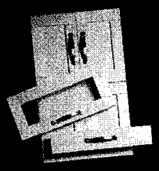

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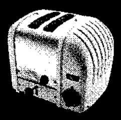

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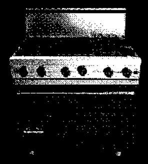

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Goa All the Way

Israelis tune in, turn on, and drop out.

With its distinctly pre-millennial mix of glow-stick-brandishing club kids, bindi-sporting hippies, and outer-borough B-boys, the biweekly Goa-trance party Tsunami at Vinyl looks like an outtake from the movie *Go.* But turn down the volume on the club's pumping trance soundtrack, and you'll hear something surprising: Hebrew.

"Everybody at this party either is from Israel or knows someone from Israel," says Liat Hachbi, 21, a brand-new resident of New York City. While most Israelis her age were finishing their compulsory three-year military service, Hachbi, thanks to a medical exemption, was partying in Goa. She estimates that "40 percent of Israelis go to Goa after they finish their military service. Many of us don't believe in war, so going to the army for four years is like jail. This music is our freedom."

The psychedelic sounds of Goa trance, a relatively new addition to the New York club scene, first emerged in the late eighties at all-night, acid-drenched outdoor parties on the beach in India, once dominated by burnouts from the sixties and now host to Israeli and European globetrotters. Ravers typically deride Goa trance's pounding, kick-drum-driven beat as soulless and arrhythmic, but the Tsunami crowd whoops and hollers with an enthusiasm that's all but vanished in the souring rave scene.

"Israel is in a permanent state of war, and all these people grew up in that state," says Tsunami promoter John-Emmanuel Gartmann, surveying the scene of tie-dye-clad, pony-tailed Israelis. (Gartmann places ads for Tsunami events in the international edition of the Israeli newspaper *Yediot Ahronot.*) "Trance is the perfect vehicle to deal with their psychological trauma; it's very similar to the hippie movement in the sixties."

The sixties comparison isn't that much of stretch when you consider that "Give Trance a Chance," a rally in Tel Aviv's Yitzhak Rabin Square last summer protesting the Israeli government's crackdown on trance parties, brought out upwards of 40,000 people. "The police had been busting trance parties nonstop," says D.J. IndiaDrop (whose real name is Opher Yisraeli), taking a break during his set. "Their rationale was that there was a direct connection between drugs and this music."

The prospect of trance fans gobbling rave drugs like ecstasy and acid is probably the least of the Israeli government's worries. If Ran Mor, a shaggy, rail-thin Israeli who created the psychedelic Day-Glo décor for the Vinyl party, is any indication, the Israeli army could be in for some serious countercultural conscription-dodging. "I served one year in the army," he says with a mischievous smile, "and finished the rest of my service in Goa." ETHAN BROWN

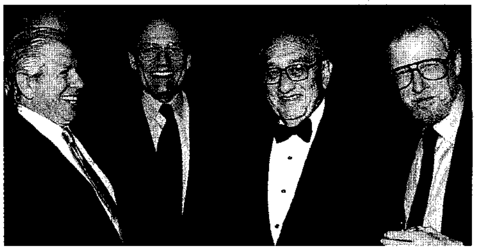
THE SCENE

Sting Operation

Photographs by Patrick McMullan

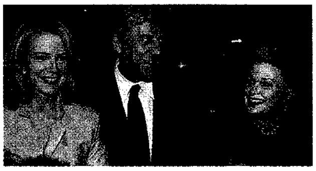
Sting, Sandra Bernhard, and Ricky Martin at Revlon's Rainforest Foundation dinner.

Mary Tyler Moore with Chuck and Ellen Scarborough at the Plaza Hotel for the ASPCA's Bergh Ball.

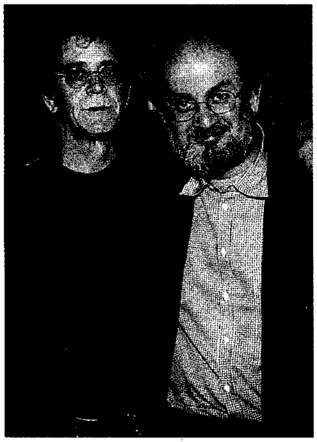


Carl Bernstein, Bob Woodward, Henry Kissinger, and Michael Korda at Simon & Schuster's seventy-fifth-anniversary party.

SNL's Ana Gasteyer, Molly Shannon, and Cheri Oteri at Whitney Houston's party for her five-times-platinum record.



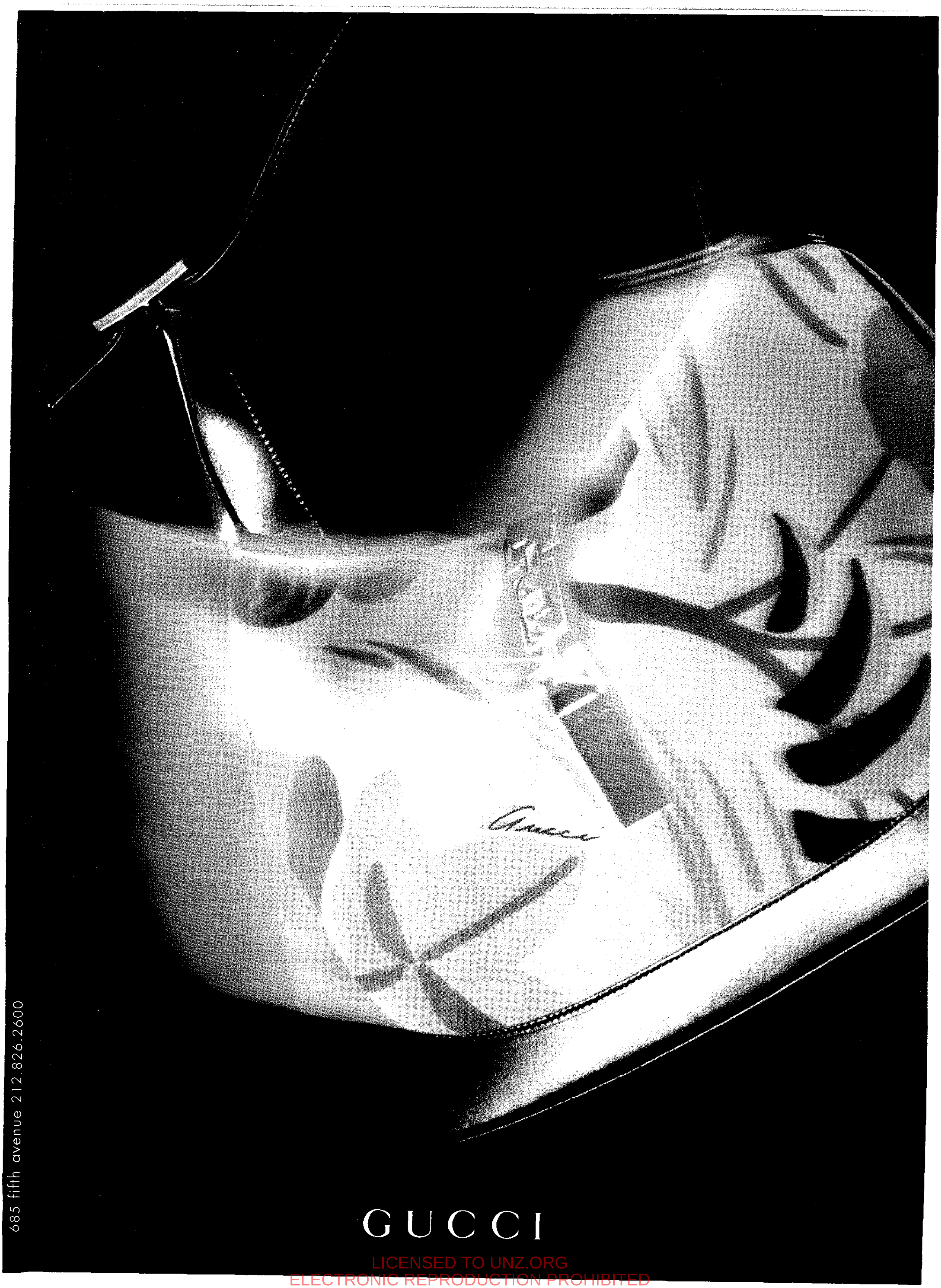
Blaine Trump, Nino Cerruti, and Blaine's mom, Jean Beard, at the opening of the Cerruti boutique.



Lou Reed and Salman Rushdie at the *New Yorker* dinner at Il Cantinori for Rushdie's *Ground Beneath Her Feet.*

Peter Bogdanovich and Pat Hitchcock O'Connell at MOMA's centennial celebration of Alfred Hitchcock.

Photograph by Serge J-F. Levy.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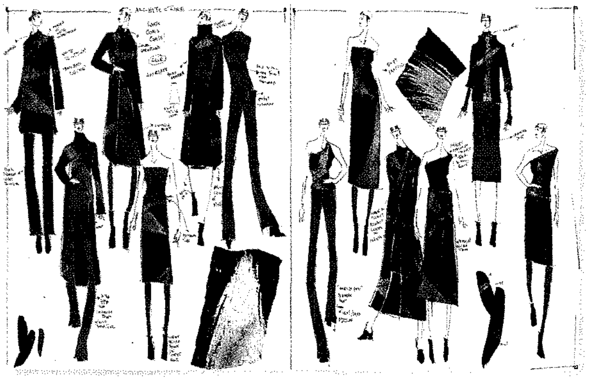
Fashion Forecasting



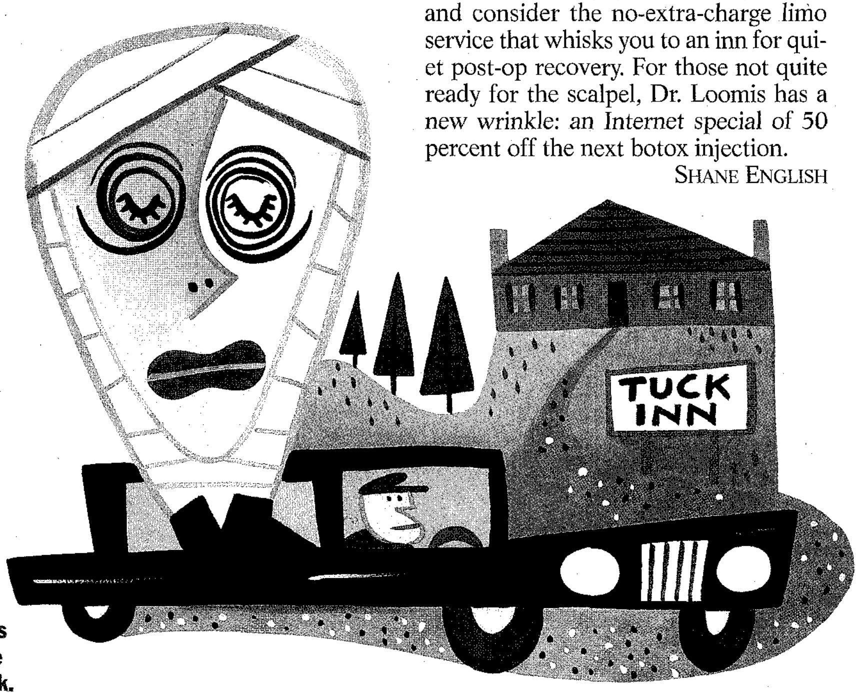
"I knew I wanted to go to Parsons since I was 5," says California native Marie Havens, who just won the school's Designer of the Year Award (previously won by Peter Speliopoulos, house designer at Cerruti, and Marc Jacobs, and watched closely by the fashion world). The 22-year-old, whose designs were termed "highly conceptual" and "aggressive" by the industry panelists who judged the work of 90 students, seems more influenced by Siouxsie and the Banshees than by Donna Karan, with whom she interned. Havens's genderless urban-nomad look features wool hoods, fake-fur vests, and chest harnesses. She takes inspiration quite literally from the streets—sidewalk cracks suggest a dress's inlays; a rusted sculpture becomes a crumpled-metal skirt. For one project, she superimposed a digital image of Che Guevara on a velveteen tunic with an overlay of his last journal entry. Could this precocious visionary become fashion's next Alexander McQueen? "No," Havens says firmly. "His work is too theatrical. I'm more ready-to-wear." MAURA EGAN

BODY TYPE

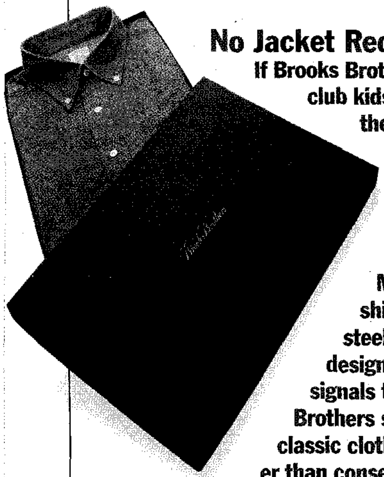
Silicone Alley

New Age guru Andrew Weil isn't the only doctor offering medical advice online these days: The answers to pressing questions about vertical mammaplasty, laser skin resurfacing, and endoscopic brow-lifts can be found at Dr. Mario Loomis's Website, www.drloomis.com. The Manhattan plastic surgeon tells you everything you need to know about that fantasy tummy tuck before you can say "staple"—and you don't have to risk being spotted slipping into the doctor's office for a consultation. Still uncertain? Click onto the full-color before and after pictures of happily modified patients, and consider the no-extra-charge limo service that whisks you to an inn for quiet post-op recovery. For those not quite ready for the scalpel, Dr. Loomis has a new wrinkle: an Internet special of 50 percent off the next botox injection.

SHANE ENGLISH



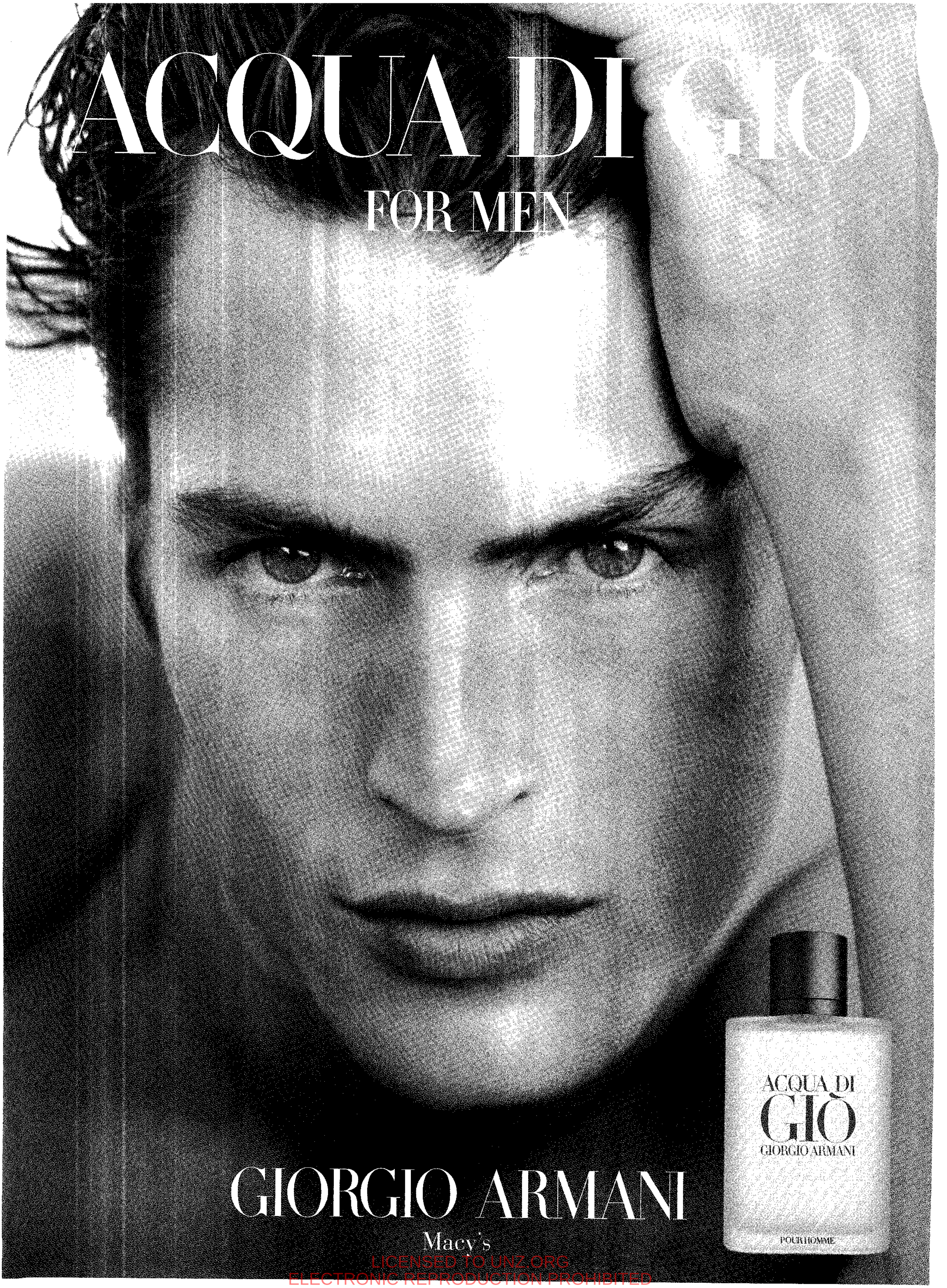
No Jacket Required



If Brooks Brothers has its way, club kids will be storming the aisles when the company opens its new Fifth Avenue outpost this week. Just a few blocks from the tweedy Madison Avenue flagship, the glass-and-steel store—with interior design by Ralph Pucci—signals the new Brooks Brothers strategy of selling its classic clothes to someone other than conservative bankers and stuffy college professors. The new ad campaign, "Every Man Wears Brooks Brothers," shot by Peter Lindbergh, heralds a more streamlined silhouette and features downtown fixtures like Joe's Pub owner Vikram Chatwal and "Page Six" editor Richard Johnson prancing around in three-button pinstripe suits and unbuttoned oxford shirts instead of the requisite black. Ladies can also wear the new look, suggests Brooks Brothers. Do those seersuckers come in Capri length? M.E.

Eat Your Vegetables

Having trouble downing the five servings of fruits and vegetables per day that your nutritionist recommends? Take a closer look at your dessert plate. The spring menu at Veritas features two vegetable options: a sweet-corn panna cotta with Concord-grape soup, and tomato confit with fennel sorbet. At Heartbeat, the traditional napoleon is reinvented with layers of red and golden beets and sweet-plantain mousse. Babbo pastry chef Gina DePalma, who offers a tomato-and-polenta tart served with basil ice cream as well as rosemary sorbet, warns that veggie-happy chefs must exercise some restraint: "There are certain ingredients that just don't mix well." Broccoli flan, anyone? M.E.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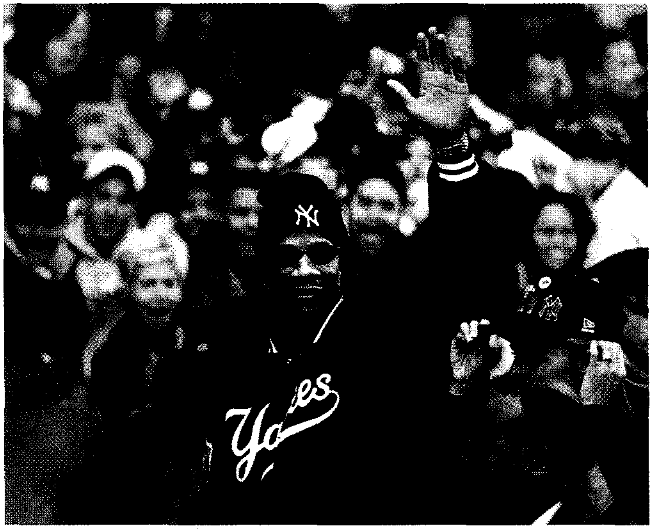
THE SPORTING LIFE CHRIS SMITH

Free Darryl

Sportswriters have exploited Darryl Strawberry as a symbol of baseball's rebirth and as a harbinger of the game's imminent decline—maybe it's time to leave the man alone.

MOST OF THE YANKEES ARE on a bus to Orlando for a spring-training game, but Darryl Strawberry has been left behind. It's a mid-March morning in Tampa. He's recovering from colon-cancer surgery and swinging the bat well, but as the start of the regular season closes in, the signs are clear that Strawberry won't be traveling north with the team. He's surrounded by reporters—as he has been pretty much every day for the past sixteen seasons.

"I'm begging you, don't leave me in Florida," he says, addressing Yankees management through the writers. Predictably, the next day's papers will make it into a snappy tabloid conflict, but they'll miss Strawberry's implicit cry for help. One month later, Strawberry will be back in print—with a mug shot from the Tampa police.



Heal his pain: George Steinbrenner still has a chance to do the right thing.

STRAWBERRY'S CAREER IS NEW York's longest-running melodrama: The Darryl Show. It has also been the city's most involving and enduring case of public co-dependency. When it comes to Darryl, the ups and downs have always been more about us, the press and the fans, than about Strawberry.

Sure enough, the new season brings three new books, each featuring Strawberry as a pivotal character. Each uses him to construct a wildly different moral.

In Mike Lupica's sentimental and funny *Summer of '98,* a reminiscence about fathers, sons, and "the greatest baseball season ever," Strawberry serves as a metaphor for the rebirth of baseball itself. In *Those Damn Yankees,* a deeply flawed yet interesting screed by Dean Chadwin, the 37-year-old slugger is the manifestation of everything that's venal about the Yankees; Chadwin argues that the Yankees, by widening the gap between rich and poor teams, made 1998 the *worst* season ever. Then there's the amusing (and sloppily edited) *Slouching Toward Fargo,* by Neal Karlen. Here, Strawberry appears as a member of the last-chance minor-league St. Paul Saints, the team to which Strawberry was briefly exiled in 1996 after one of his many falls from grace. This time he's a vehicle for the author's goofy quest to rediscover his own soul.

It's all a lot of weight to put on someone who grew up poor and undereducated in South Central Los Angeles, whose only real talent is to hit a baseball very hard and very far, and whose impulse-control problems are utterly unremarkable. Strawberry has been a useful foil for a long time now, his career conveniently coinciding with the country's confusion over sex and drugs. The sports world is even more conflicted: Mark McGwire, last summer's homer hero, is still juiced with androstenedione. Strawberry came of age in a mid-eighties Mets clubhouse where amphetamines were a routine pregame pick-me-up. So now, after having sixteen inches of intestine sliced from his innards, he's not to be forgiven for allegedly scoring a little illegal painkiller?

Lupica, the 46-year-old powerhouse *Daily News* columnist, has frequently defended Strawberry in print, but in *Summer of '98,* as he rediscovers his childhood love of baseball, he recounts an old flap, when Strawberry denied making nasty comments that Lupica faithfully rendered in print. Ten years later, Lupica still takes Strawberry's lies personally, indicative of the excessive public investment in one damaged ballplayer: "[Darryl] let me down the way he would let down just about everybody in his life before he was through."

Where Lupica, the consummate insider, is full of warm nostalgia in *Summer of '98*—ultimately, he paints Strawberry's resilience as an inspirational parable for his three sons—Dean Chadwin, watching on TV and from the right-field bleachers, is all joyless scold in *Those Damn Yankees.* Chadwin's politics are old-school, eat-your-peas Upper West Side liberal, and he sees the Yankees' long, dominating run as based entirely on uninterrupted thievery and conspiracy. In Chadwin's view, Strawberry is merely a capitalist tool.

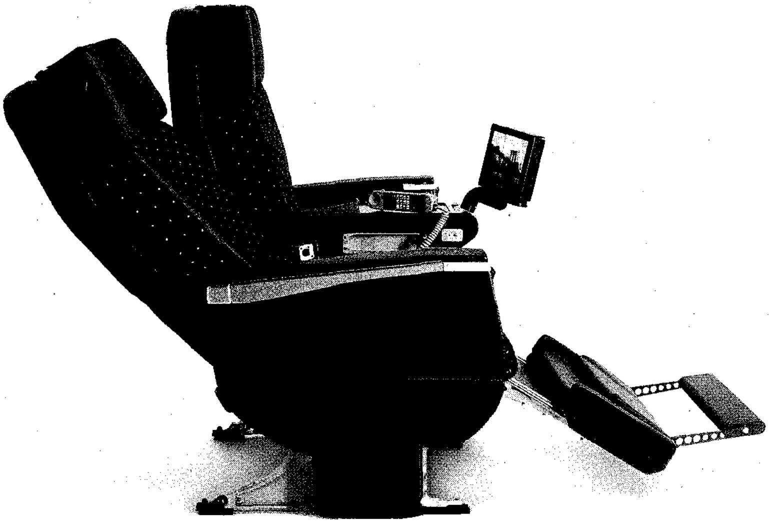
It's too bad Chadwin makes so many factual and logical mistakes, and that the facts he has right must be made to serve his anti-Yankees polemic, because his book is a useful corrective to the cheerleading mythology that hypes the Yankees as America at its best. Chadwin makes a thorough, though not exactly new, case that what's good for the Yankees is bad for the baseball industry, that by refusing to share more TV and promotional revenues, the Yanks are selfishly starving teams like the Expos and the Twins. But by indicting Steinbrenner as a one-dimensional ogre who is single-handedly ruining the game, Chadwin, a lawyer, reveals his misunderstanding of the dynamics of baseball. It's the greed of 30 owners, not just one, that's at fault.

One thing Lupica and Chadwin agree on is Steinbrenner's misuse of Strawberry. Last October, just three weeks after

Photograph by Al Bello/Allsport.

Business
INTERCONTINENTAL

Alone at last.



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Strawberry had cancer surgery, Steinbrenner hauled the outfielder to the front of the Yankees' victory parade—then, weeks later, tried to wriggle out of paying Darryl once his usefulness as a P.R. prop had passed.

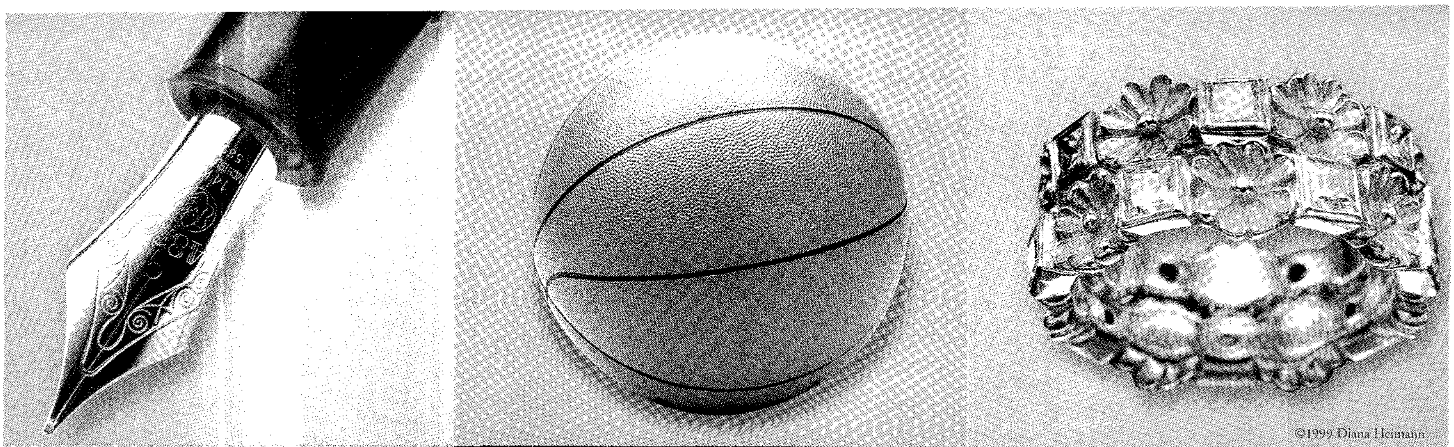
IN TAMPA LAST MONTH, STRAWBERRY slumped in a cushy couch, weary from chemotherapy, and talked gratefully about the surprise birthday party Derek Jeter had thrown for him the night before.

"When I came to New York, everybody expected so much out of me. I wasn't able to just slide in, like the normal guys, like a Jeter. The expectations and the pressure took me away from who I was, the person I truly wanted to be," Strawberry said. "I made mistakes, but it doesn't make me a bad person."

Self-serving? Sure, but at that moment, he sounded like a man who knew he needed to be protected from himself. A man who, after years of being a symbol, needs us more than we need him.

> *"Everybody expected so much out of me. I wasn't able to just slide in, like the normal guys, like a Jeter. The* **expectations and the pressure** *took me away from who I was, the person I truly wanted to be."*

Maybe George Steinbrenner is motivated by altruistic impulses, as he proclaimed when he signed the outcast Strawberry in 1995. If he's not just using Strawberry the way he used Billy Martin—to feed his savior complex—Steinbrenner should do something truly difficult now: Regardless of Strawberry's legal guilt or innocence, Steinbrenner should keep him on the Yankees payroll. Cut his salary, but don't cut Strawberry loose. Require him to get psychological help, and have him travel the team's minor-league circuit, tutoring young players not just on the subtleties of hitting the slider but on the dangers of jock celebrity . . . Oops, now *I'm* guilty of using Darryl Strawberry as a symbol. Just like everyone else. ■



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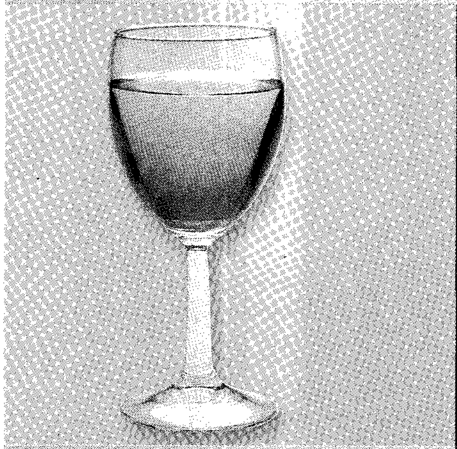

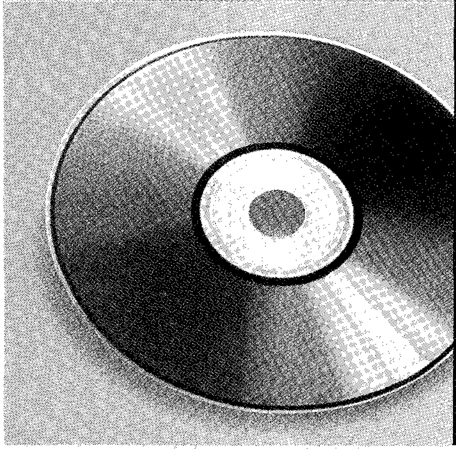

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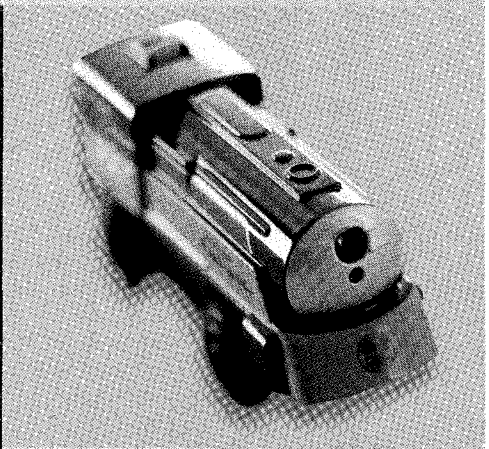

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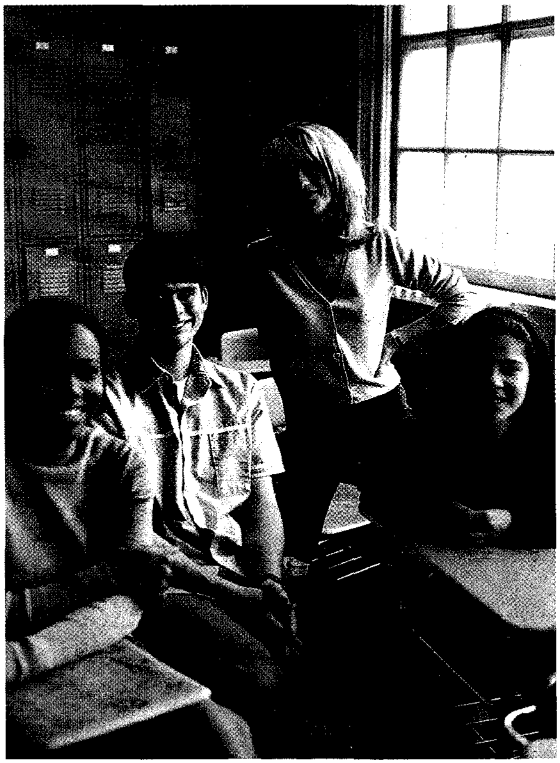
Tutoring Tycoons

With the Principal for a Day program—and a lot of friendly strong-arming—Lisa Belzberg is getting the power elite to do its public-school work.

WHEN MARY ANN DAVID, the principal of Bayard Rustin High School for the Humanities in Chelsea, learned two winters ago that Robert C. Wright, the president of NBC, and his wife, Suzanne, would be coming to visit, she must have figured it would translate into a grand tour, a lunch, and maybe a modest little check. A few months later, NBC technicians had set up a satellite link for the *Today* show on the public school's roof, and Matt Lauer showed up to chat with students on the air. Over the summer, painters and electricians went to work on the school's dilapidated auditorium. And last month, Bayard Rustin opened a fully renovated, state-of-the-art theater space, bankrolled by the network. The school can rent the place out, creating a cash cow that can be milked for years to come. "It was amazing to see how fast the corporate sector works," marvels David, who was handed her school's dreams on a silver platter.

Lauer and the Wrights found Bayard Rustin through Principal for a Day, a program that, for the fifth year in a row this Thursday, helps movers and shakers start up relationships with public schools. Bill Cosby, Jane Pauley, and John F. Kennedy Jr. have all served as honorary principals—though Lisa Belzberg, the event's kinetic, relentlessly plucky organizer, prefers to mention the people from the corporate world, the courthouse, the clergy, and colleges. This year, the event has more honorary principals than the city's 1,100 schools, and Belzberg will ask some to double up. The mayor, Senator Charles Schumer, Mary Wilson, Suzanne Vega, Kenneth Cole, and Diane von Furstenberg all vied for spots. "When else do all sorts of people in this stupid city come together and spend time with each other?" Belzberg says, poking at a salad. "I tell you, it's magical."

She can get these folks to commit because she moves so freely among them. The rail-thin, blonde 36-year-old is the Canadian-born daughter of corporate raider Samuel Belzberg; her marriage to



Top of the class: Belzberg at Bayard Rustin High School.

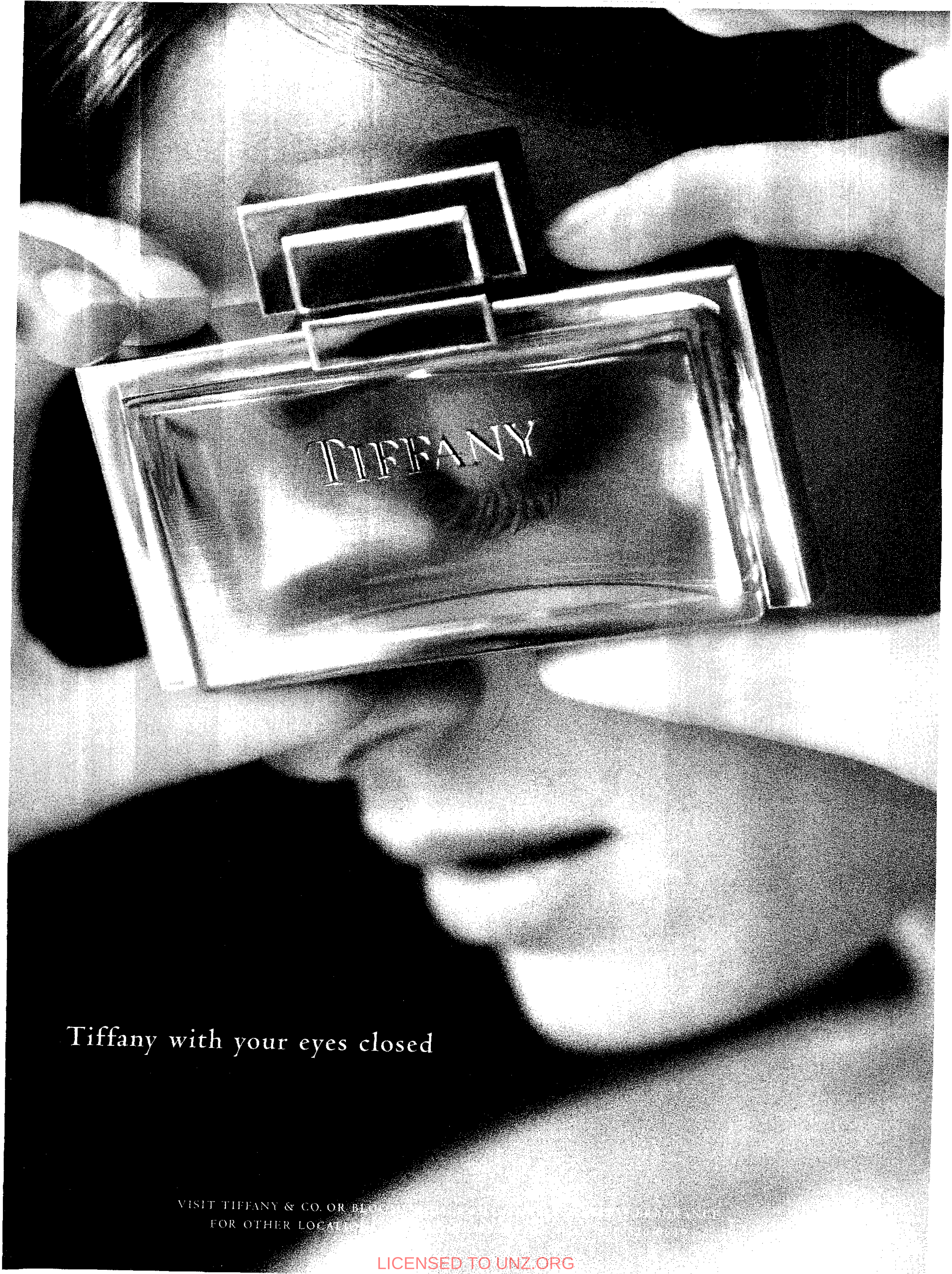
Matthew Bronfman is a union of two Jewish Canadian dynasties (Edgar is her father-in-law; Edgar Jr., her husband's brother). Since taking over Principal for a Day from then-chancellor Ray Cortines in 1995, she's used her contacts and résumé (a producer for *The Charlie Rose Show,* a lackey for David Garth) to bring boldfaced names into the event and onto its board, including Mort Zuckerman and Arthur Sulzberger Jr. As an Orthodox Jew, she'll send her own kids to Jewish day schools. But Belzberg's mission for Principal for a Day is more than an Adopt-a-Highway program for schoolkids; it's a Trojan horse for something bigger—a way to reroute Wall Street wealth and attention into impoverished schools by exposing moguls to public education.

She acknowledges that the budget will always be a problem and that parents will always be too busy to supervise schools alone; the only way to raise quality, she says, is to raise exposure: "By now, we have 5,000 people who've said, 'I loved what was going on in my school, and I want to be part of making those human beings' lives better.' "

When honorary principals show an interest in getting more involved, Belzberg's nonprofit group, PENCIL (Public Education Needs Civic Involvement in Learning), plays matchmaker between givers and the schools in a way the Board of Ed has never done. "Lisa can fill a room with people of influence who with one phone call can make something happen," says Showtime chairman Matthew Blank, who with PENCIL sponsored an annual kids' video festival after being principal for a day. (This year's festival drew involvement from NYU's Tisch School courtesy of PENCIL board member Andrew Tisch.) "She has such a pure, organic understanding of what it means to send someone from the corporate world into the schools," says Blank. "They're places you never go into except to vote. The experience is so moving—you understand what the city looks like."

Her agenda—to let the schools speak for themselves while facilitating any offer that comes along—is deceivingly passive. Though Donald Trump created a P.R. nightmare at a Bronx school two years ago by handing out vouchers for Nike sneakers (one 11-year-old girl asked him why he wasn't giving out scholarships), others have quietly made year-round commitments. Gap CEO Mickey Drexler has helped Harlem students start a store of their own to raise money for scholarships. Weil, Gotshal & Manges partner Stephen Jacobs got his law firm to adopt the Upper East Side Urban Academy for at-risk kids, raising $135,000 to rebuild the school's library. Family Court Judge Susan Larabee re-

Photograph by James Baigrie.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cruited her staff and other judges to tutor nearby students once a week. Toys 'R' Us chairman Michael Goldstein set up a foundation, spending $35,000 to make P.S. 107 in Queens handicapped-accessible. If anything, Belzberg considers Principal for a Day a recruiting event for programs like these.

With a nudge from Belzberg, VH1's Save the Music, the education program partially funded by those *Divas Live* concerts, bloomed from network president John Sykes's turn as principal for a day at P.S. 58 in Brooklyn. "I walked into that school expecting to see asbestos hanging from the ceiling and metal detectors," Sykes says. "Instead, I saw the fifth-grade orchestra playing Beethoven. But when I looked closer at the instruments, I noticed they were falling apart or being held together with gaffer's tape." So, with Belzberg's help, Sykes engineered Save the Music's debut in New York. "I went back to Lisa, and she brought me to Rudy Crew. She said, 'These people have an idea, and I support it.' And he *loves* her. So through her, we were able to get a hold of the biggest school system in the country."

> *"We're starting to create a constituency for public education—a group of people who can turn to the mayor, or to a community group or editorial writer, and say, 'Look at what's happening at my school.' "*

For systemwide efforts, PENCIL becomes a full partner with donors. The *Daily News* and NBC have helped PENCIL run the Resource Bank, an online service linking supplies to schools; a German company called VEBA recently celebrated its IPO by donating $50,000 in art supplies. As de-Kremlinized as Crew's Board of Ed has become, Belzberg's group is still the only organization that articulates schools' needs to people with resources—the best way to bring the bull market into the schools.

OF COURSE, PENCIL WILL NEVER BUILD thousands of new classrooms. It won't fix every roof and boiler, and it may never tackle any of the other big-ticket issues plaguing the schools. But Belzberg's agenda is, in the end, not just about private investment, but about politics. "I wouldn't have said this to you a year or two years ago, but we're at a point where we're starting to create a constituency for public education—a group of people who can turn to the mayor, if they know him, or to a community group or editorial writer, and say, 'Look at what's happening at my school'—and they always say *my school*, I love that—'They were having class in the bathroom. I don't want them to have to do that.' "

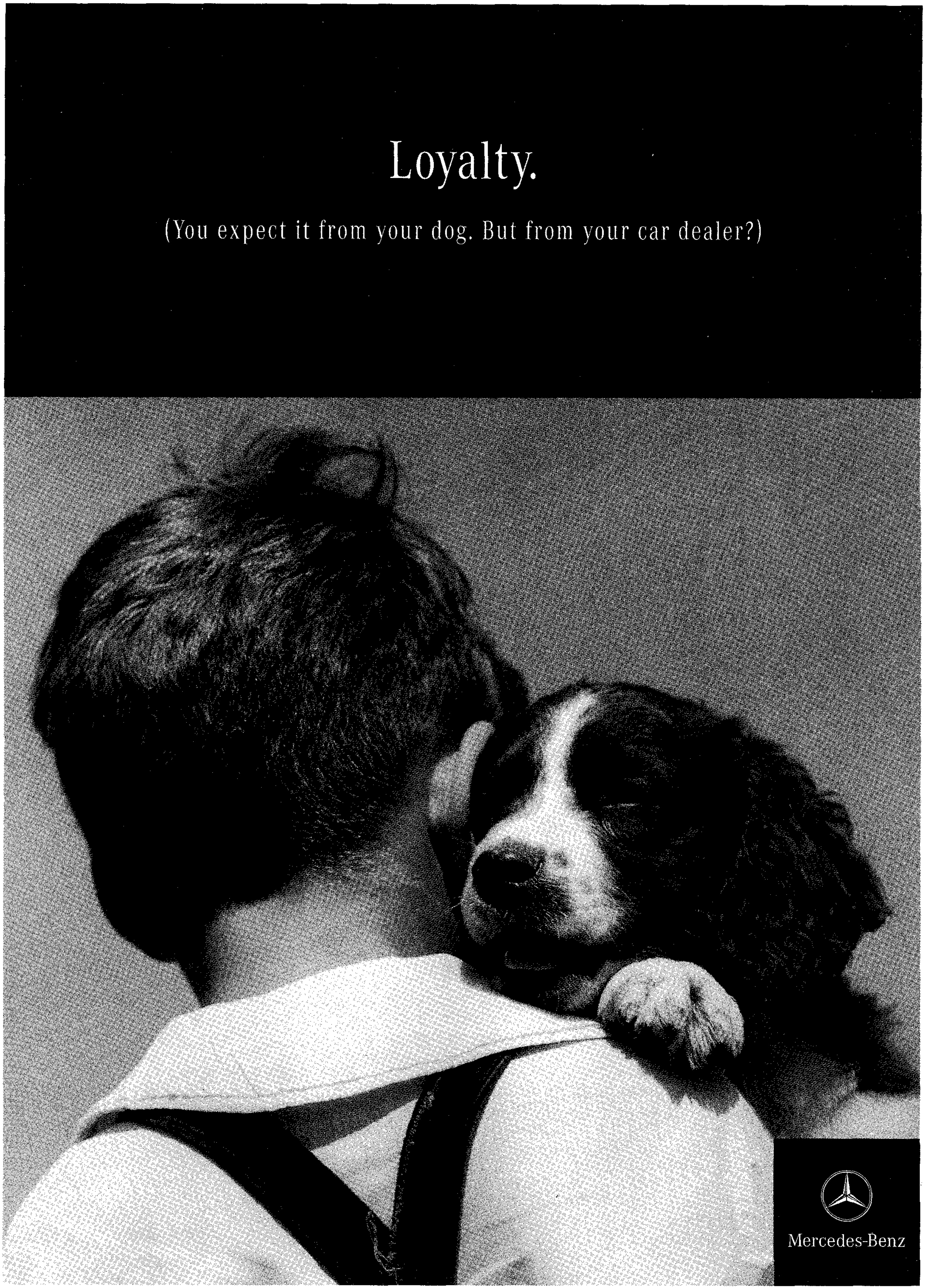
Last week, Ted Forstmann, the leveraged-buyout master and friend of Newt Gingrich, awarded the first 40,000 grants from the Children's Scholarship Fund, a $170 million charity that pays private-school tuition for public-school students. Asked about Forstmann's program, Belzberg pauses before saying, "I'm very pro–anything anybody does to get involved in public education. But I'm a huge believer that there are great public schools in this city."

What she doesn't say is that PENCIL is that program's exact opposite—that, under the guise of fair competition, Forstmann is abandoning public education. "Ultimately," says United Federation of Teachers president Randi Weingarten, "if you believe in democracy and want to create equal opportunity for all children, you need to have a public school system. And by having a group like PENCIL make connections with business people, it's absolutely what we need to create confidence in the system."

A few weeks ago in Morningside Heights, as his daughter-in-law's guest, Bronfman the elder stepped inside a public school for the very first time. It was what the Board of Ed calls a SURR school—on the endangered list because of its subterranean test scores. "It's a tough situation," Belzberg says. "The neighborhood is far below the poverty line. There's not a lot of parental involvement." When they arrived, they talked to the school's new, energetic principal and also some kids. One little girl asked her, "Who are you?"—which Belzberg translated to mean, *Why is somebody from the outside here paying attention to me and making me feel valuable?*

For Belzberg, the impact on her father-in-law is just as important as the effect on the girl. "He has not stopped talking about his visit," she says. "He has not stopped talking about the beauty of what he saw."

And now, Edgar Bronfman Sr. is sitting down with Rudy Crew to talk about how best to help the schools. ■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CITYSIDE MARK JACOBSON

Matt Shipp's Out

What happens when a great piano player makes music and no one's there to record it? That's what Lower East Side free-jazz legend Matt Shipp intends to find out.

MATT SHIPP, FREE-JAZZ-PIANO hero of the Lower East Side, says his new CD, *DNA,* released this week, will be his last. After a frenzied period during which he has released fourteen discs since 1992 under the various rubrics Matt Shipp Duo, Matt Shipp Trio, Matt Shipp Quartet, etc., etc., the 38-year-old Shipp declares he is retired from making records.

"What's the use—I've got too many sides out as it is," remarks the bespectacled, slightly built author of such alchemically titled works as *The Multiplication Table, Symbol Systems,* and *Critical Mass,* as he sips nonalcoholic beer at 2A, the Avenue A hangout around the corner from the tiny studio apartment where he lives with his wife. "I don't feel the psychological need to continually flood the market with this material. Besides, I have finished my primary opus. My temple is structurally complete. To add to it now would be merely ornamental. A patching of concepts. Embellishment for the sake of the cash advance. That's a kind of cynicism I'd rather not get into."

Mid-career "retirements" by jazzmen are not unprecedented. Sonny Rollins, at the height of his unmatched powers, withdrew from the scene for almost two years, during which time he was discovered "woodshedding" tunes like "Surrey With the Fringe on Top" upon the windswept walkways of the Williamsburg Bridge. While admiring the Mohawk-headed Rollins's fierce unconformity, Shipp does not plan on following in the saxophone colossus's footsteps because "it would be kind of heavy, getting a piano up there." But even if Shipp plans to continue playing club dates (mostly as a sideman with the stellar David S. Ware Quartet) "to pay the bills," there is a rush of aesthetic uplift to be gleaned from his decision to "shut up for a while and smell the grass." Indeed, in a culture of glut, where a little reticence qualifies as a blow for creative freedom, Matt Shipp emerges as one of an increasingly rare breed: a legitimately iconoclastic Lower East Side bohemian artist.

Then again, Shipp has always been a serious sort, in a deep-blues-self-referential kind of way. At age 12, growing up an only child in Wilmington, Delaware, Shipp says, he prayed so much that his Episcopalian pastor became concerned. The pastor told Shipp's father, a police captain and lay minister, that the young musician was in danger of becoming "a religious fanatic." Although Shipp continues to read transcendental philosophers like Emanuel Swedenborg and Meister Eckhart for fun and considers himself "possibly the leading twelfth-century-Christian-mystic jazzman below 14th Street," this obsessional religious fervor was soon transmuted to the piano, which Matt began practicing fourteen hours a day, seven days a week.

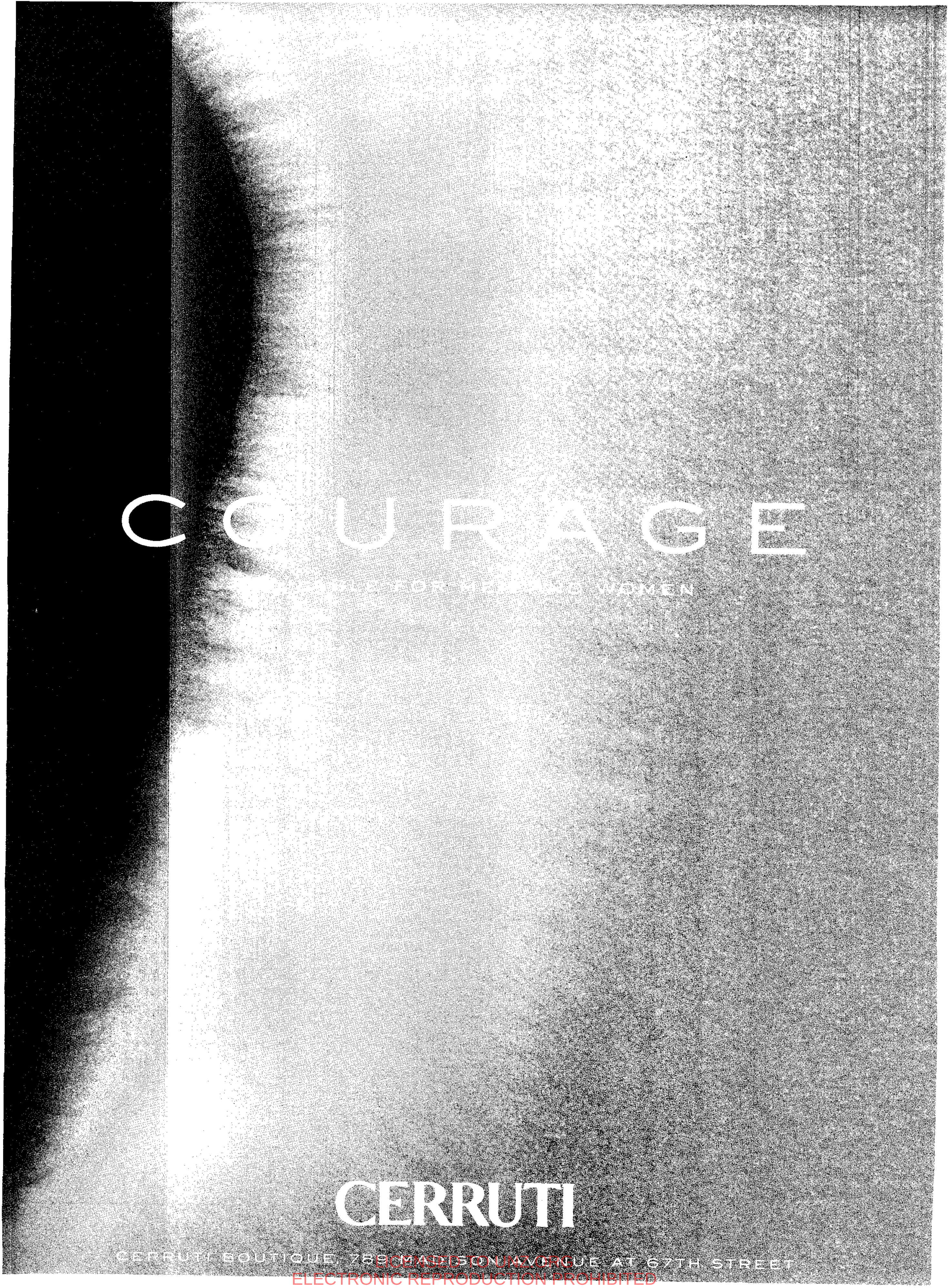
Jazz-free: Matt Shipp in his Lower East Side neighborhood.

IT WAS IN THIS "DREAMWORLD" PERIOD OF adolescent hermeticism that Shipp (and his lifelong imaginary friend–alter ego Mr. Chromosome, "a young black mathematician-geneticist") began to fuse the highly disparate elements that make him perhaps the most provocative, if narrowly appreciated, pianist of the nineties. As archly romantic as he is archly angular, his work can sound like a resourceful, if sometimes maddeningly abstruse, D.J.'s montage of nineteenth- and twentieth-century modernism—a transit through the psychotropia of Scriabin, the hardtack note clusters of Cecil Taylor, reconditioned riffs swiped from (unaccountably) adored seventies stadium bands like Rush and Styx, and onward to a ton of Ellington ("He's like Plato or someone"). It's an often difficult style that Shipp says made him a perfect candidate for the New York free-jazz scene, "the most despised and lowest-selling of musical idioms."

Indeed, what is often called "free" or "avant-garde"—the aggressively envelope-shattering music pioneered in the sixties by people like John Coltrane, Ornette Coleman, and Sun Ra—is considered by many to be useful only for the quick clearing of crowded rooms. To Shipp, however, "outside" jazz's hard angles and gut cries (Jimi Hendrix is counted as a key free player) constitute "an ever-expanding universalist pooled language . . . a glossolalia" approaching that of pre-Babel times, "a potentially endless process into the unknown" in line with what's described in Alfred North Whitehead's *Process & Reality,* another favorite book.

Therein lies the pianist's main bitch with the "hopelessly decadent" major jazz labels and the mainstream state of the music in general. "It's a death industry," propounds Shipp, no slouch with a jazz polemic. "If you're dead, that's good, because then you can be repackaged, but if you're trying to build a music, like it took Monk twenty years to build, forget that." Coming in for special abuse is the well-tailored personage of Wynton Marsalis, whom Shipp describes as "a Reaganist neoconservative . . . an academic . . . a roadblock." These sound like fighting

Photograph by Terrence Miele.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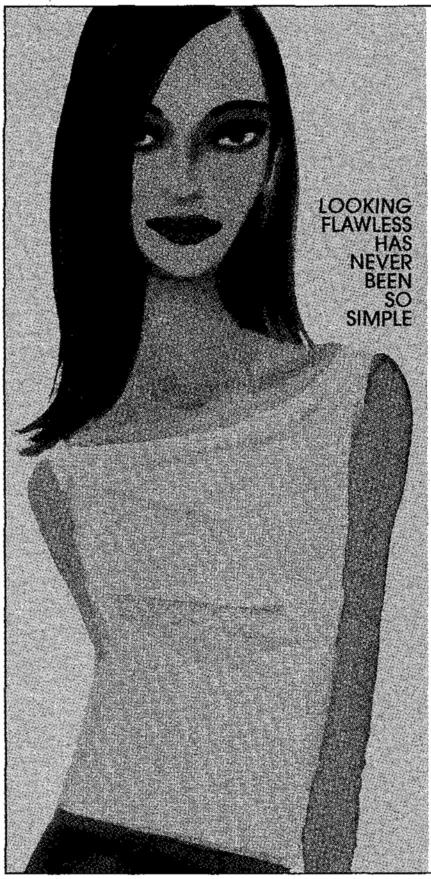
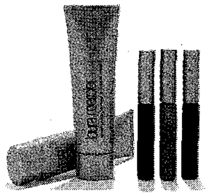
words, and the usually mild-mannered Shipp has been party to several dustups over the years, most famously squaring off with the occasionally pugnacious cultural critic and Marsalis confidant Stanley Crouch after an awards dinner. For his part, Crouch, no fan of Shipp's "European music," says "there wasn't going to be any great glory for me putting my foot in his ass."

Aesthetic feistiness has not exactly made Shipp rich. Appearing on small- to no-profile indie labels located from Switzerland to Woodmere, Long Island, and sending out disarmingly boyish press releases handwritten in his looping scrawl, Shipp rarely tops 3,000 sales per disc. Last year, he finally cleared enough to keep him from day gigs in the scholarly section at Barnes and Noble or serving as an art-school model, a natural job for Shipp, given his cuddly offhand sexual allure. Once "suicidal" after a bad performance, Shipp now feels he's "made a name" big enough to maintain his material needs. "You know, my rent's only $500; I keep my expenses low. . . . It's the usual Lower East Side artist dilemma: torn between the romance of the underground and desperate, urgent craving for recognition."

"My temple is structurally complete. To add to it now would be merely ornamental. **Embellishments for the sake of the cash advance.** *That's a kind of cynicism I'd rather not get into."*

As million-dollar condos go up around him, he feels like "a jazz fossil," but there are still those in the neighborhood who enjoy his passions. Just a few weeks ago, Lenny Kaye, the grand boho guitarist of the Patti Smith Group, asked Matt if he was interested in playing with Patti. Shipp wanted to, "but the studio was in New Jersey and it was going to be at night. By night, I'm pretty stressed out. All I want to do is relax and read like, maybe, Whitman or Eckhart and watch WCW or WWF on TV. . . . I'm a pretty big Stone Cold fan, you know." Shipp also is encyclopedic on seventies half-hour TV, but his true mania is pro boxing, which he's written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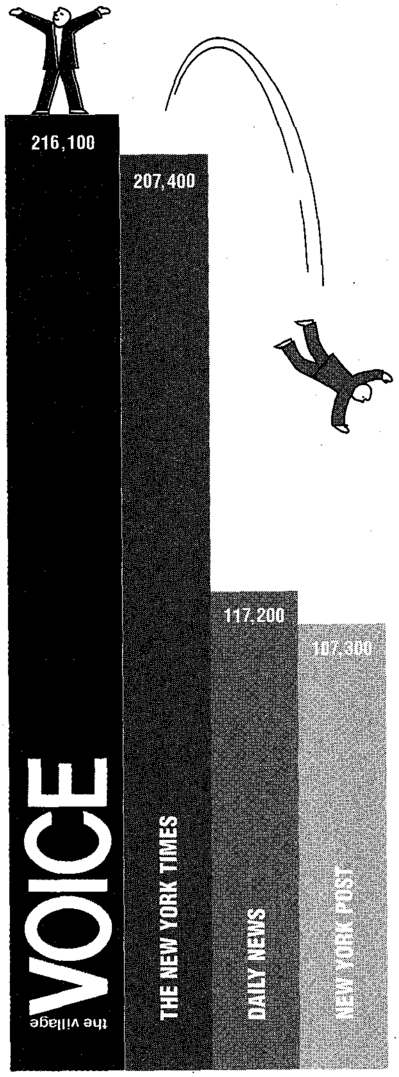

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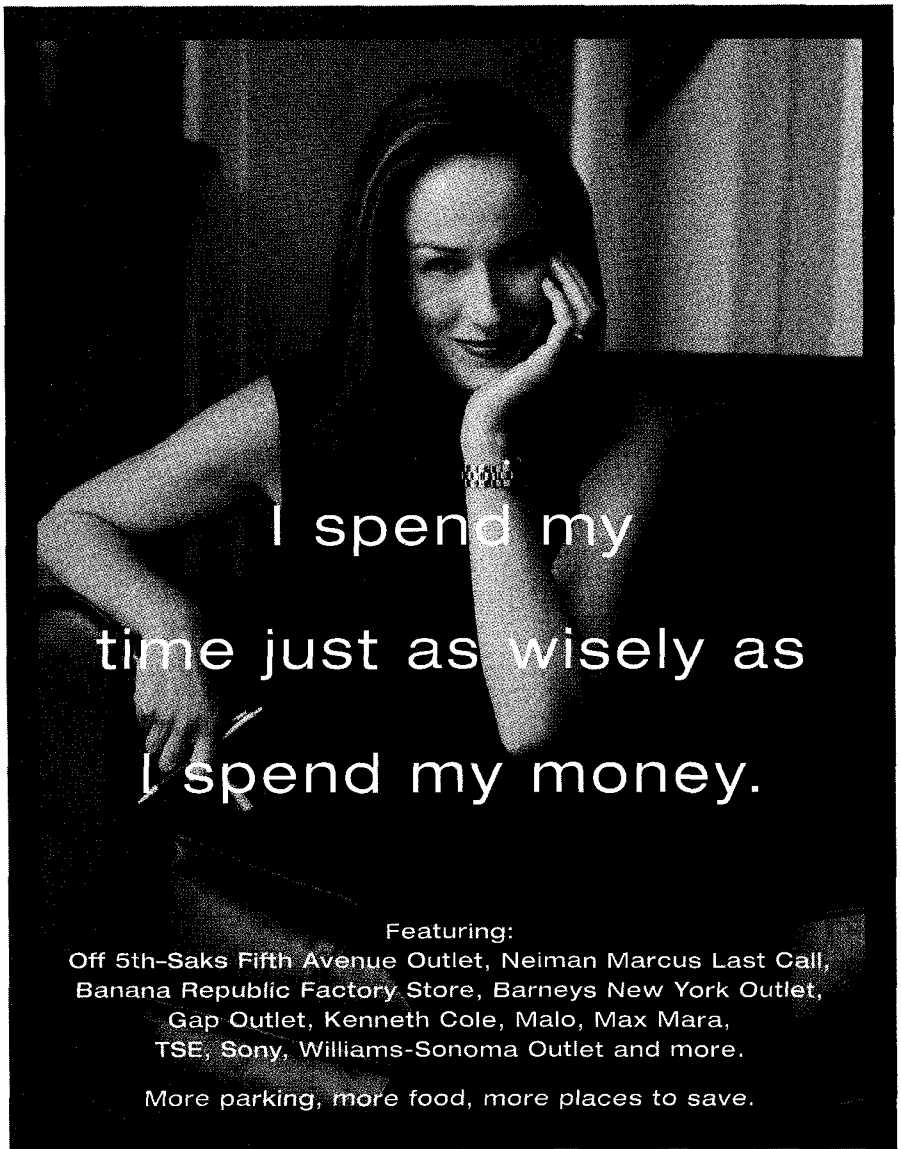
about in fanzines as being similar in mind-set to jazz; he often fantasizes himself in the ring while playing. It's indicative of his florid inner life that when his favorite, Michael Spinks, faced Mike Tyson, the musician dressed in a suit and tie while listening to the fight on the radio.

Shipp says he's known for some time that the current *DNA* (released by the New York–based indie Thirsty Ear) would be his final musical statement. "Working through all these records, I always knew where I was in the project, what fraction of the whole I'd completed. I'm just organized that way," Shipp says. Certainly there is symmetry in the fact that that disc is a duo with the bassist William Parker, a fellow Lower East Sider (and former Cecil Taylor sideman) with whom Shipp has forged an enduring collaboration. A deep-souled man who can sometimes be seen wheeling his bass through the rain on Avenue B, Parker recalls, "Matt just came up to me, out of the blue—this young guy, said, 'Here,' and handed me this pile of music. . . . I looked it over and said, 'I can work with this.' " Asked about Shipp's "retirement," Parker smiles: "Matt's got a lot of ideas."

This said, *DNA,* an off-angled quilting of Shipp's usual moody fury, seems an appropriately apocalyptic capstone. After an hour of staccato yet never untuneful intellectuality (including a barbed-wire reading of "When Johnny Comes Marching Home," sounding as if it's playing in the head of a mortally wounded soldier at Bull Run), Shipp exits with a straight, heartfelt "Amazing Grace." "To give thanks," the former altar boy notes.

Tonight, on the Lower East Side, Matt Shipp is practicing at a studio on Avenue A. His apartment is too small for a piano, so he comes here and lays down his $8 an hour. With the lights of the massive Village View apartment complex twinkling out the window, the thin fingers of Shipp's surprisingly delicate hands spider across the keyboard, taking cues from a stack of tiny notebooks he almost always carries with him. "They're mostly note groupings, nothing I'd ever play onstage or on a record, just things I'm working on," Shipp says. "The idea is, play these things until I submerge the forms into the substrata of my unconscious mind. Then I might forget them, but down deep, in the foundation, they'll still be there." Shipp says this process, which he calls "meditative and regenerative," could take years, but then again, a musical temple is not built in a day. ■



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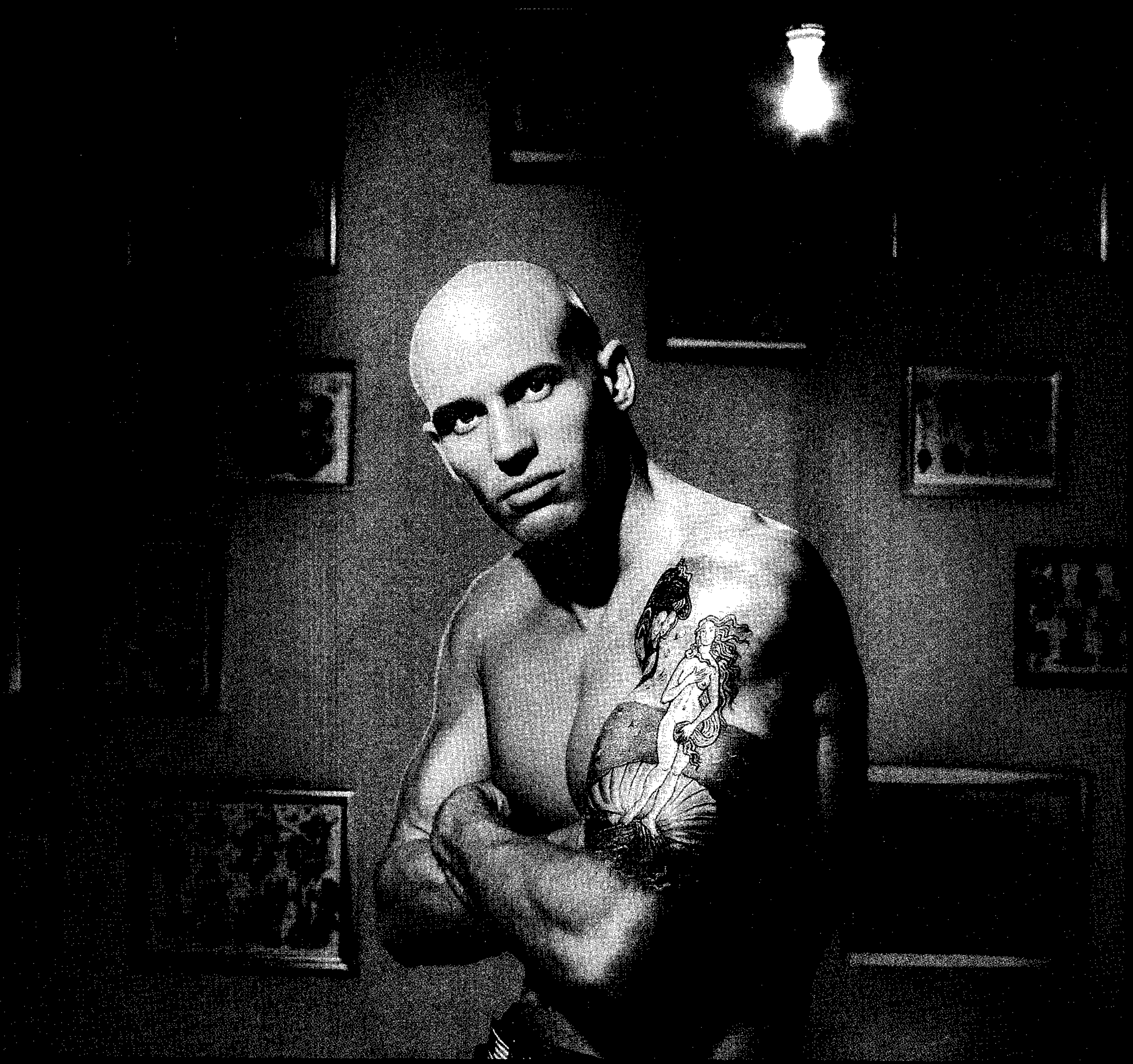

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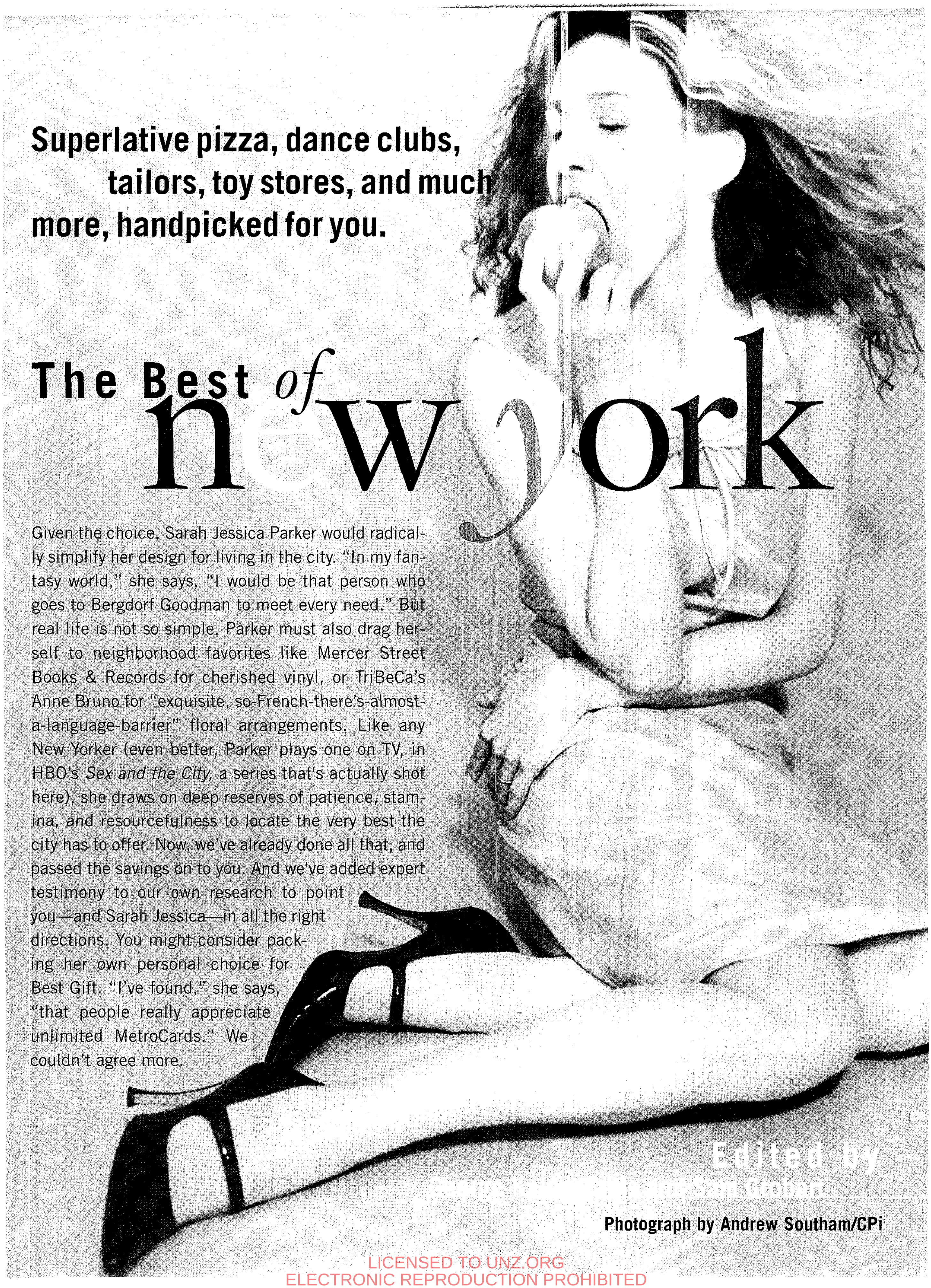


Superlative pizza, dance clubs, tailors, toy stores, and much more, handpicked for you.

The Best *of* new york

Given the choice, Sarah Jessica Parker would radically simplify her design for living in the city. "In my fantasy world," she says, "I would be that person who goes to Bergdorf Goodman to meet every need." But real life is not so simple. Parker must also drag herself to neighborhood favorites like Mercer Street Books & Records for cherished vinyl, or TriBeCa's Anne Bruno for "exquisite, so-French-there's-almost-a-language-barrier" floral arrangements. Like any New Yorker (even better, Parker plays one on TV, in HBO's *Sex and the City,* a series that's actually shot here), she draws on deep reserves of patience, stamina, and resourcefulness to locate the very best the city has to offer. Now, we've already done all that, and passed the savings on to you. And we've added expert testimony to our own research to point you—and Sarah Jessica—in all the right directions. You might consider packing her own personal choice for Best Gift. "I've found," she says, "that people really appreciate unlimited MetroCards." We couldn't agree more.

Edited by
George K[illegible] and Sam Grobart

Photograph by Andrew Southam/CPi

best food

The specials this year include soup, deli, French fries, ice cream, vegetarian, chocolate, street food, fish, and pizza. And would you like to see a wine list?

Pastries

It stands to reason that the best arbiters of pastry in New York would be transplanted Frenchmen and -women, forever pursuing the flakiest croissants, the creamiest éclairs, and the airiest macaroons. The alleged deficits of American flour notwithstanding, exceptional croissants can be found with some frequency on this side of the big pond. But cakes are the supreme challenge. "**PAYARD PÂTISSERIE** [1032 Lexington Avenue, near 73rd Street; 717-5252] is the only place that knows how to make a Saint-Honoré," says Annie, a French-language teacher reluctant to reveal her full name for fear of exposing an unseemly obsession with the puff pastry. **Jacques Letalon**, a musician and video and music coordinator, concurs. "It has some elegance, some refinement," he says, which can be attributed to pastry chef François Payard's unique combination of precision and artistry, evident in signature creations like the Louvre (hazelnut dacquoise, chocolate and hazelnut mousses), New York, New York (madeleine biscuit, berry syrup, berries, and cream-cheese mousse), and the Vendôme (licorice meringue, chocolate mousse, and vanilla crème brûlée). Payard is a true neighborhood asset, filling every edible need from baguettes and croissants to canapés and quiche. Plus there's a spectacular array of ice creams and sorbets, and sandwiches like croques monsieur and pan bagnat.

Still, Payard's attempt to please everyone reflects an un-Gallic attitude. And sure enough, **Guillaume Foss**, an administrative assistant at the French Institute/Alliance Française, insists that **PÂTISSERIE CLAUDE** (187 West 4th Street; 255-5911) is New York's most authentic French bakery. "The guy's really rude," he says, "but it's worth it."

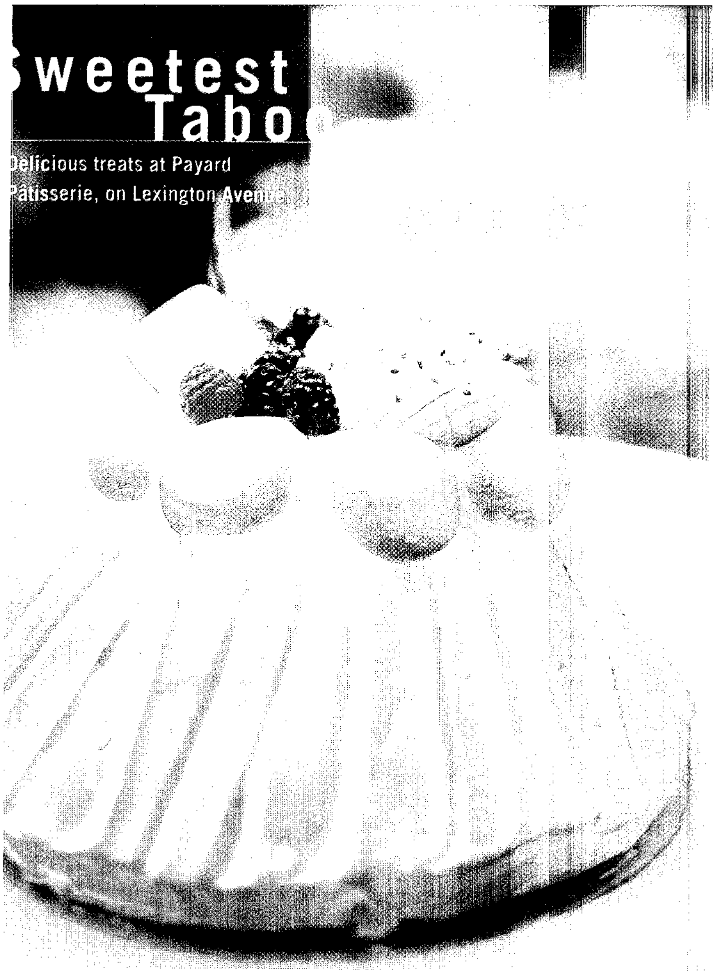
Soup

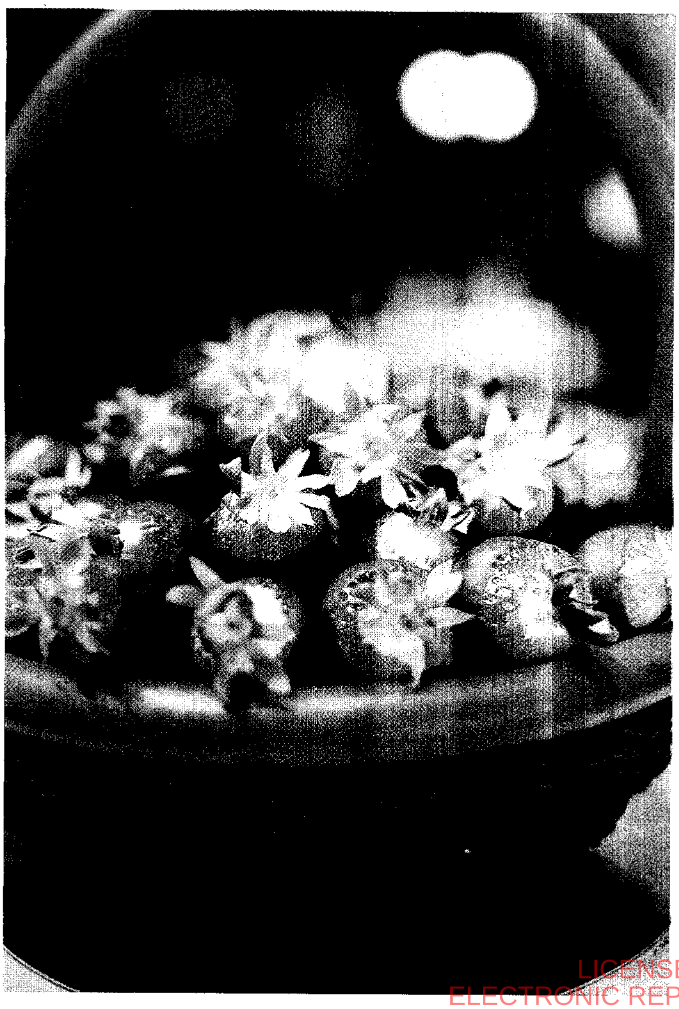
Honestly, truly? To find the best soup in New York, one has to go to the best restaurants. **DANIEL** (60 East 65th Street; 288-0033), for example, serves heavenly, rarefied soups—but one can hardly belly up to the bar during lunch hour and order one ("avec les oysterettes, garçon!"). So we asked **Larry Thomas**, the actor who played the Soup Nazi on *Seinfeld,* whether he had a favorite city souperie, but sadly, he's only been here four times in the past fifteen years, "and each time, I have pizza." Well, Mr. Thomas—*no soup for you!* **Barbara Kafka**, author of *Soup: A Way of Life,* recommends a $5 bowl of pho, the beef-and-rice-noodle staple of Vietnam, from **NHA TRANG** (87 Baxter Street; 233-5948), on the Lower East Side. For busy midtowners, we're hot for **TUSCAN SQUARE** (16 West 51st Street; 977-7777). This sprawling gourmet market usually serves four soups each day from a repertoire of about 30; all come with freshly sliced bread. Chef Patrick Nuti uses a medley of unusual vegetables for his creations (the ribollita contains black and white cabbage, for instance), and all of them are so thick, your spoon will stand up and salute. The soups are vegetarian, nondairy, and (on weekdays) self-serve—thus guaranteeing each customer control over the ratio of broth to good stuff. "I am

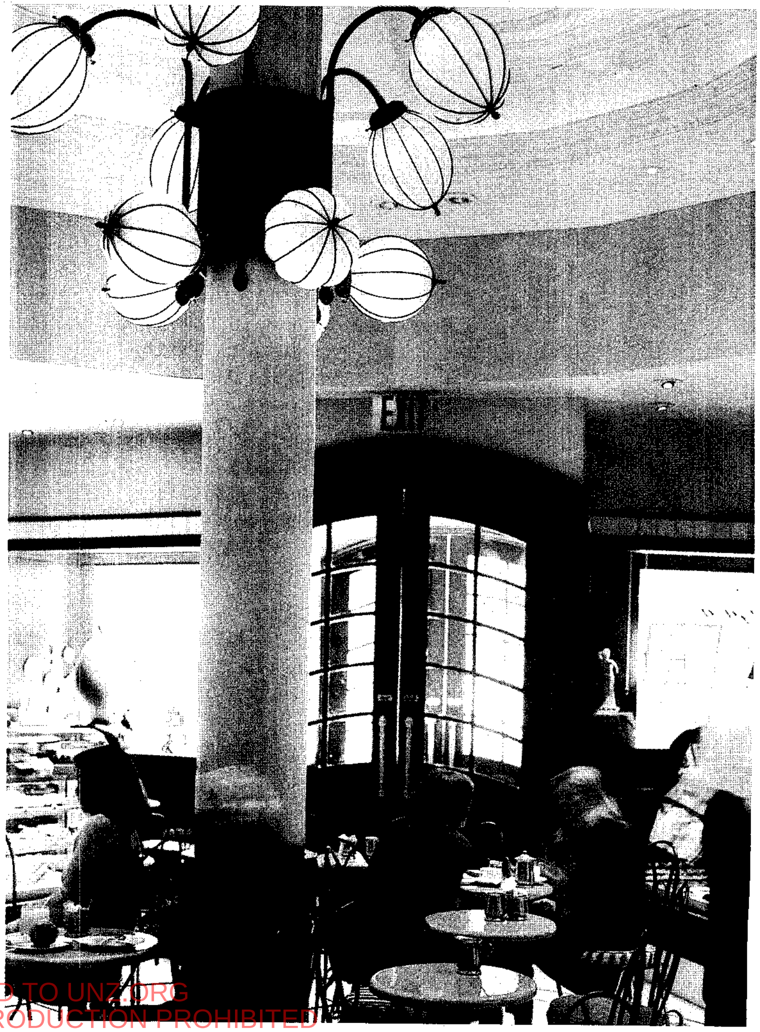
Photographs by Zubin Shroff

Sweetest Tabo

Delicious treats at Payard Pâtisserie, on Lexington Avenue







Summer rolls at Aureole.

The critics on their favorite ethnic foods.

When food writers crave the perfect risotto, or meze, or pad Thai, or curry, where do their searches lead them? We asked them to go on the record—and now they have.

FOOD	GAEL GREENE	PETER KAMINSKY	ROBIN RAISFELD
BEST RISOTTO	Risotto is my weakness, especially under a flutter of truffles or whatever changing seasonal frippery **PICHOLINE**'s (35 W. 64th St.) chef Terrance Brennan decrees.	White-truffle risotto at **LE CIRQUE 2000** (The Palace Hotel, 455 Madison Ave.). Sirio Maccioni is from Italy . . . so is the white truffle. Chef Sottha Khunn is from Cambodia . . . so is rice. Can't beat that.	**SAN DOMENICO** (240 Central Park So.) for classic (but never run-of-the-mill) Italian. **LESPINASSE**'s (St. Regis Hotel, 2 E. 55th St.) risotto with lobster, fava beans, and white-truffle emulsion for downright divine.
BEST DIM SUM	Vegetable balls, pork shu mai, luscious turnip cakes: perfect supper before or after a flick. That's when **SHUN LEE CAFE**'s (43 W. 65th St.) traditional and hopped-up dim sum are freshest.	**JADE PLAZA SEAFOOD** (6022 Eighth Ave., Brooklyn). More freshly made than anyplace I know. The city's newest Chinatown is a jewel, and so are Jade's 100 different varieties of dim sum.	The "edible sculptures" at **TIENGARDEN** (170 Allen St.), a tiny Chinese vegan restaurant where the fillings are all made from fresh vegetables as opposed to mystery meat. Takeout, but no roving carts.
BEST CURRY	**TABLA**'s (11 Madison Ave.) stuffed red onion in a cumin-black-pepper curry is thrillingly complex. **YVONNE'S** Jamaican goat curry, from the lunch truck parked on 73rd Street at York, is a must, too.	Best Indian-influenced chef: Floyd Cardoz at **TABLA**. Favorite: Christian Delouvrier's creamy scallops with baby spinach at **LESPINASSE** (St. Regis Hotel, 2 E. 55th St.). Even Lord Rama would kvell.	Impossible to choose among the many worthy newcomers, but if forced, I'll settle on **SURYA**'s (302 Bleecker St.) chicken Chettinad, an unusual and unusually ungreasy mélange of spices and juicy meat.
BEST ROTISSERIE/ BBQ	Carnivorous excess triumphs at **CHURRASCARIA PLATAFORMA** (Belvedere Hotel, 316 W.49th St.). A nonstop Brazilian rodizio of rich, rotisserie-crusted meats.	**CHIMICHURRI GRILL**'s (606 Ninth Ave.) Jorge Rodriguez makes an asado (grilled short ribs) that is chewy and salty the way they do it on the pampas. And (aptly) the chimichurri sauce is the best in the city.	**EL POLLO**'s (1746 First Ave.) succulent, herb-marinated roasted chicken succeeds where Kenny Rogers's and countless others' have failed.
BEST PAD THAI	Most is too sweet and soggy. But uptown **RAIN**'s (100 W. 82nd St.) is tart and fresh, sweet and crunchy, with bits of fermented bean curd, shrimp, chicken, and just enough Thai fish sauce.	These days, what I really want is crazy mixed-up noodles. **CENDRILLON** (45 Mercer St.) is touristy Filipino fusion, but it takes the heat, acidity, and sweetness of old pad Thai and makes it new.	The differences are too minuscule to measure. But under coercion, **PLAN EAT THAILAND** (184 Bedford Ave., Brooklyn), and only because everything tastes just a little bit fresher.
BEST SUMMER ROLLS	Sipping kitschy cocktails with vegetable summer rolls at **LE COLONIAL** (149 E. 57th St.) is always sexy, but **CYCLO**'s (203 First Ave.) are uniquely fresh and refined.	**AUREOLE** (34 E. 61st St.). Maybe it's in honor of his big brother Spike, who did a tour in 'Nam, but Charlie Palmer's summer roll of ginger shrimp with ponzu crackles with South Asian soul.	**VIETNAM** (11–13 Doyers St.). Eight scrumptious varieties, lively sauces, rock-bottom prices.
BEST SOBA NOODLES	**HONMURA AN** (170 Mercer St.) means soba noodles to me. I love them cold with uni and grated daikon or hot with mushrooms bobbing in a powerful broth.	They say that first times are the best. **HONMURA AN**'s (170 Mercer St.) was the first homemade, handmade soba I ever had—and the best. An exquisitely simple dish.	**HONMURA AN** (170 Mercer St.) raises noodle-making to an art form. The glass-enclosed "soba-making room" allows customers to observe the painstaking process, or just rationalize the bill.
BEST MEZE	All the meze taste best at **MOLYVOS** (871 Seventh Ave.), especially since you know the lamb shanks and moussaka that follow will be so good.	**CARAVAN** (193 Atlantic Ave., Brooklyn). So they're Moroccan and Yemeni. Eggplant is eggplant, hummus is hummus, and theirs is the freshest. Finally, stuffed grape leaves that were made this year!	For the obscure and the familiar, **TURKISH KITCHEN** (386 Third Ave.). Or **LAYLA** (211 W. Broadway) for newfangled concoctions and traditional Moroccan breads and spreads.

Photographs by Amy Freeth.

young," says the 29-year-old chef, "but at this, I know I am a master."

Salad

Conventional thinking and years of conditioning dictate that more often than not, salad goes with a meal. The French country salad at Odeon is so much better as a prologue to roasted half-chicken and garlic mashed potatoes. Or the walnut-endive-and-Stilton salad at Café des Artistes—just bearable without the promise of peach- or plum-glazed duck. Even the fresh, leafy, lightly dressed greens and plump, always-ripe tomatoes at Les Deux Gamins can't dissuade one from proceeding to the steak au poîvre and accompanying frites. Still, occasionally, all you want is a salad. And the place to get one is **TOSSED** (295 Park Avenue South, near 23rd Street; 674-6700).

It's fast. And the salad—whether you build your own or put your faith in any one of the succulent, kaleidoscopic, and enormous freshly prepared servings—stands alone. There's the chopped Greek with kalamata olives, or the tossed niçoise with capers, cornichons, and seared tuna, or the baby spinach with grilled portobellos, "hickory-sweet-smoked" bacon, toasted hazelnuts, and onions with black-peppercorn Asiago dressing. And you can call them all dinner. Yes, they deliver.

Hamburger

"When I moved to New York almost twenty years ago, I had a burger at **DIANE'S** [249 Columbus Avenue; 799-6750]," reflects **John Madden**, the gregarious voice of Fox Sports. "It was one of the first places I ever ate, and I'm still going there." When in town, Madden walks the block and a half from his trophy room at the Dakota for the $7.25 burger, even though the pitchman for Outback Steakhouses could just as easily get a ribeye.

The meal of kings and commentators can be found everywhere, though locating an exceptional burger is as elusive as nailing down a new lease. Once you take staples like Corner Bistro and Odeon out of the equation, where do you go for a high-protein fix?

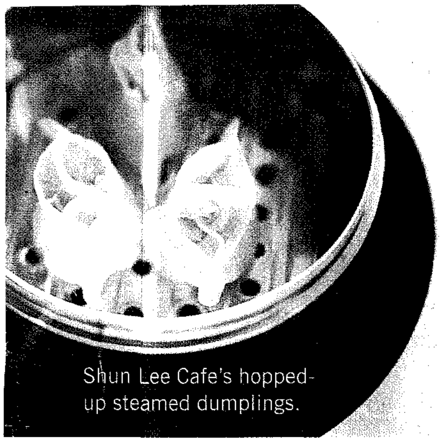
THE DINER (85 Broadway, Brooklyn; 718-486-3077): The eight-ounce patties at this Williamsburg dining car are worth the cab fare from Manhattan. Served with Bermuda onion and sliced tomato on a toasted sourdough bun, the juicy, misshapen burger delights. Co-owner Andrew Tarlow sheds some light on why $6.50 buys so much: "The reason we put the burger on the menu is that I eat them all the time."

THE MADISON PUB (980 Madison Avenue, near 77th Street; no phone): Opened in 1920, the Madison serves juicy, no-nonsense burgers to a clientele that includes **George Steinbrenner** and **Philip Johnson**. A downtown rathskeller among uptown boutiques, the Madison offers $5 cheeseburgers with extra-wide French fries and a pickle. Take your pick of crooners on the jukebox.

HOME (20 Cornelia Street; 243-9579): This West Village restaurant touts its homemade ketchup, and for good reason. The ground-sirloin burgers served on toasted sesame buns from Zito's bakery are the perfect accompaniment. The service isn't exactly prompt, but the meal is worth the wait.

Chocolate Fix

We've sung the praises of the City Bakery's Maury Rubin so often in the past—for his luscious and imaginative lemonades, his perfect croissants, his tarts, his sweets, his revolutionary salad bar, even his oatmeal and his homemade marshmallows—that we fight the urge to bestow still another gushing tribute. But chocolate may be Rubin's greatest achievement yet. This isn't to take anything away from the city's elegant luxury chocolatiers who smuggle their precious, fresh confections in daily from France, Belgium, and Switzerland: **LA MAISON DU CHOCOLAT** (1018 Madison Avenue, between 78th and 79th Streets; 744-7117), serving a Willy Wonka–worthy river of molten hot chocolate in its new, enlarged boutique; **RICHART** (7 East 55th Street; 800-RICHART), with its Harry Winston-esque display of gemlike bonbons; and **TEUSCHER**'s (25 East 61st Street, 751-8482; Rockefeller Center, 246-4416) insurmountable champagne truffles. Nor is it to detract from the community of talented American and French pastry chefs whose shared goal is to drown the dining public in a sea of flourless, oozing chocolate-soufflé cake. (Not that we're complaining, mind you.) But not all chocolate cravings call for haute fixes. Often, what we want is something slightly less sophisticated and more fun—a milk-and-cookies regression. To satisfy our grown-up snacking urges, no one approaches the evolving chocolate repertoire at Rubin's **CITY BAKERY** (22 East 17th Street; 366-1414). Milky Way tarts, perfectly textured brownies, and dense double-chocolate cookies with


Shun Lee Cafe's hopped-up steamed dumplings.

HAL RUBENSTEIN

If you can speak while indulging in **VERITAS**'s (43 E. 20th St.) shrimp-and-mushroom risotto on black truffles, you don't know how to surrender to your senses. Forfeit the treat at once. And send it to me.

Perfect for public-relations divas who subsist on hors d'oeuvre. The niblets are ample and spicier at **RUBY FOO'S** (2182 Broadway), and there really is a party going on.

If it's traditional fire breath you're after, the red-curry seafood at **TOPAZ THAI** (127 W. 56th St.) scorches. For an elegant indulgence in exoticism, **TABLA**'s braised lobster in coriander-coconut curry is ravishing.

The dining room is strictly Courtyard by Marriott, but the marinated sirloin and sliced loin of pork at **CHURRASCARIA PLATAFORMA** (Belvedere Hotel, 316 W. 49th St.) is an all-you-can-eat daydream.

Degenerated at almost every *faux*-ethnic outpost to nut-'n'-honey sweetness, the dish maintains a brawny feistiness at **THAILAND** (106 Bayard St.), in Chinatown since Anna kissed the King good-bye.

Vegetarian or not, **RAIN**'s (100 W. 82nd St.) cylinders of wrapped vermicelli, tofu, carrots, and sprouts dipped in plum sauce afford bearable lightness in summer.

While overpriced, delicate blandness passes for transcendence at Honmura An, **OMEN** (113 Thompson St.) resurrects and injects spunk by frying, then slicing noodles into *sushilike morsels. A veritable renaissance.*

Who needs the second page of **MOLYVOS**'s (871 Seventh Ave.) menu? The tender octopus, grilled sardines in sweet peppers, and mini meatballs popping with spice match any entrée within a mile of the Parthenon.

chunks of white chocolate—an abomination to most chocoholics but strangely alluring here—beckon irresistibly from their point-of-purchase position on the checkout line. And it's easier to survive winter knowing that come February, the hot-chocolate festival returns with exotically flavored variations on the melted-Valrhona-and-cream theme. Since chocolate and its addiction know no season, rejoice that in summer the same brilliantly doctored concoction is served over ice.

Deli

The great New York delis, like their customers who've eaten a few too many pastrami sandwiches, are on the critical list. "The deli was a gathering place for a certain community, especially Eastern European Jews," says **Ed Levine**, author of *New York Eats (More)*. "That's no longer true. When I was a kid, there was a local deli where everyone went—that was where they served the first dish I remember deciding on and ordering myself." The maniac deli men who kept the quality high—the Carnegie's Leo Steiner, the 2nd Avenue Deli's Abe Lebewohl—are mostly gone, too. So it's surprising that you can still get a decent deli meal at all. But you can, if you pick and choose your restaurant not by reputation or because of happy memories but by careful menu selection. If you want a pastrami sandwich, hand-cut, go to **KATZ'S** (205 East Houston Street; 254-2246). But wait: "You've gotta shtup the counterman," says **Arthur Schwartz**, former *Daily News* food guy, now a radio-talk-show host and director of www.foodmaven.com. "Give him a couple of bucks; otherwise it's not so good." A couple of Katz's garlicky grilled hot dogs are also the best cheap dinner in the East Village. The **CARNEGIE DELICATESSEN** (854 Seventh Avenue, at 55th Street; 757-2245) is uneven and the service is crummy, but the corned beef is still made in-house, and you can taste the difference. Expect to pay like a tourist, though. **SARGE'S** (548 Third Avenue, near 36th Street; 679-0442) is underrated, especially its outsize bowls of chicken soup with huge kreplach. Surprisingly good burgers too. The real draw of Sarge's, though, is that it's open 24/7—and delivers. "They were there for me when I was writing my book," says Schwartz fondly. "I gained a lot of weight."

And even though it's hardly undiscovered, the **2ND AVENUE DELI** (156 Second Avenue; 677-0606) still takes top prize. Mushroom-barley soup. Kasha varnishkes. Even really good French fries. It's the place to bring a first-time visitor to the city, or a lifelong citizen. The one catch: no cheesecake after dinner. Because it's kosher.

2ND AVE
W
DELI
Restaurant

This *Is* Your Father's Deli The 2nd Avenue Deli, at 10th Street.

Breakfast

No, she's not offering anything as mundane as two eggs over easy. But **NORMA'S** (118 West 57th Street; 708-7460), in the Parker Meridien Hotel, served the most astonishingly original, stylish, and indulgent breakfast in this city. Granted, the décor may seem a bit too frosty an environ for beginning the day. But a cup of fresh-pressed coffee and two bites of fruit focaccia from Ecce Panis warms the landscape in moments. After that, a bend-over-backwards-while-smiling staff can offer you such unexpected delights as succulent and spiky Hudson Valley–duck–confit hash and eggs, rich Granny Smith–apple and red-pear crêpes, sprightly twisted shrimp atop an egg-white frittata with golden tomato and spinach, and sweet-potato pancakes with sausage dense as a juicy burger. And if the thought of sumptuous orange-ricotta griddle cakes, gravlax Napoléon, or an icy, invigorating blast of smoothie is more than you can handle with sleep still in the corner of your eye, Norma's has a great solution: You can have breakfast until 3 P.M. Frankly, it probably beats most of your favorite lunch spots too.

Ice Cream

You wouldn't think it to look at him, but **Tyson Beckford**, the musclebound, tattooed Polo/Ralph Lauren model, is hooked on ice cream—a relatively wholesome habit in this age of ready-for-rehab mannequins. "It's the one thing I *don't* think I could live without," he says. (A bench and free weights probably count as *two* things.) Before **CUSTARD BEACH** (786-4707) closed its Eighth Street store, Beckford made frequent appearances between workouts. His favorite thing about it? "Location." Our favorite things about it are the rich, ultra-smooth, egg-yolk-enhanced texture and deep, pure, all-natural flavors of what co-owner Alan Silberman calls "French ice cream." Earlier this year, Custard Beach relocated to the Winter Garden at the World Financial Center, convenient for both tuckered-out Rollerbladers and regulars like Merrill Lynch media analyst **Jessica Reif Cohen**, who works upstairs. Thrill-seekers can opt for the flavor of the day, which might

Photograph by Kenneth Chen.

be crème brûlée or peach cobbler. In May, a second stand will open in the new food hall at Grand Central Terminal. Talk about location.

Cheesecake

Cheesecake lovers fall into two camps, and in New York, only one camp matters. Italian cheesecake? Who needs it? Certainly none of the slab-happy customers at steakhouses, delis, and—most famously—Junior's, where the archetypically mile-high, cream-cheese-saturated New York variety is plied. But which is the best? We asked big cheese **Steven Jenkins**, who revolutionized cheese sales in Manhattan at places like Dean & De Luca and Fairway. His personal favorite is the graham-cracker-crusted, sour-cream-topped work of **MITCHEL LONDON**, Ed Koch's former chef and the owner of two gourmet takeout stores (22A East 65th Street, 737-2850; 542 Ninth Avenue, near 40th Street, 563-5969). London's version is tasty but demure; a proper New York–style cheesecake needs to be part dessert, part spectacle. So we nominate the strawberry-blonde cheesecake at **BROOKLYN DINER USA** (212 West 57th Street; 581-8900), baked, like all the colossal cakes sold there, by pastry chef Donald Garcia. Its name comes, according to owner Shelly Fireman, "from a song in some James Cagney film, 'The Girl With the Strawberry-Blonde Hair,' or something like that. The recipe dates back to the twenties, when my aunts came from Europe and ran a hotel in the Catskills where I think Jack Dempsey used to train." The cake ultimately turned up on the menu at the fighter's own midtown restaurant. But Fireman's improvement on his aunts' formula, which involves jumbo strawberries and a pitcher of chocolate sauce, has no competition. "It was so obvious," he says. "Who doesn't like chocolate strawberries? It's easier to put the strawberries on the cake than dip all the strawberries in chocolate." Another divergence: The cream cheese comes from a farm in Vermont, not a factory in Philadelphia. "If I thought someone had a better cheesecake," says Fireman, "I'd steal it."

Fish on a Menu

We all know that **LE BERNARDIN**, **OCEANA**, and now **MILOS** are the paragons of fine seafood dining. But chefs at a wide range of other restaurants are focusing on fins and gills, devising inspired presentations and perfecting the classics.

Fish for Compliments Red Snapper at Bella Blu, on Lexington.

No dish is a better gauge of seafood prowess than fresh whole fish luxuriating in olive oil, sprinkled with herbs, and simply grilled or oven roasted. Sumptuous versions in the Greek style are served at **TRATA** (1331 Second Avenue, near 70th Street; 535-3800), a homier version of Milos. At both, a variety of Mediterranean sea creatures like loup de mer and dorado are displayed on ice, market-style, then charcoal-grilled to sweet, flaky perfection and topped with lemon and olive oil. Mediterranean star chef **Matthew Kenney** claims he's addicted to their food and can be found at Trata at least once a week. "I love all the clean flavors," he says. "I'm starting to crave it just talking about it." One warning: The fish is priced by the pound, so if you haven't brought your scale and calculator, the tariff can come as a shock.

Among the best places to find Italian renditions are **DA SILVANO** and **COCO PAZZO**, where it's oven-roasted and aromatic with rosemary, and **BELLA BLU** (967 Lexington Avenue, between 70th and 71st Streets; 988-4624), where it's roasted and served with artichokes and potatoes. You'd be hard-pressed to find a top New York restaurant that doesn't serve steaky red tuna, and the music-biz hangout **CAMPAGNA**'s (24 East 21st Street; 460-0900) dish—thick slices perched atop a hearty mixture of wheat berries, barley, couscous, and white beans and drizzled with pesto—should satisfy even diehard carnivores. For swordfishionados, **MORTON'S OF CHICAGO** (551 Fifth Avenue, at 45th Street; 972-3315) charcoal-grills a prime cut that will make you feel as macho as the guy to your right chowing on the prime rib.

Chilean sea bass, rich as a Lorna Doone and glazed with sake miso paste, is grilled to sweet and salty succulence at **BONDST**, while both **NOBU** and **RUBY FOO'S** do ethereal versions of velvety, smoky black cod. And where does **Eric Ripert** of Le Bernardin go for a fish dinner when he's not at his stove? "On my night off, I usually go for steak," he says. "But I love sushi, and the quality and presentation of the fish at **SUSHISAY** (38 East 51st Street; 755-1780) is wonderful. I like to leave it up to the sushi guy to choose the dishes. The other day, he gave me calamari mouth brochette."

Markets

Whether you want mizuna leaves or white-truffle oil, the pickings are plentiful, with gourmet markets going up around the city as fast as condos. Everyone from the Napoleonic Eli Zabar to Greenmarkets sprouting like weeds is competing for booming business from discerning foodies.

Photograph by Kenneth Chen.

Pizza

Wood-oven? Roman-style? Grilled? Players in the city's pie wars take no prisoners (though the FBI does).

Betrayal. Slander. Rancorous lawsuits. Delusions of grandeur. Families divided. The struggle for supremacy in the hyper-competitive world of New York City pizza-making has resulted in some bad blood over the years. Squabbling over who makes the best pizza has been around since the original Ray. But when our most proficient, pilgrimage-worthy coal-oven pizzerias—like John's, Patsy's, and Totonno's—began proliferating, the pie fight heated up nicely, like a Vesuvian-lava-stone oven. Some might quibble that the fancier Yorkville Totonno's pales in comparison with the original Coney Island location ("It stinks" is how a rival pie man puts it), and that the John's satellites can't reproduce the magic of their Bleecker Street ancestor. And they might have a point. But they (and we) also have more undeniably good pizza.

With all this branching-out—plus stupendous anomalies like Sullivan Street Bakery's Roman-style slices and Da Ciro's focaccia robiola—it's almost impossible to declare one pie superior to all. Unless, of course, you make it yourself. "They all do a nice job—everybody's pizza is a little different," says Nick Angelis of Nick's, the superb pizzerias in Forest Hills and Rockville Centre. "But you know, I think mine is better."

For us, it's a little harder to choose. So we turned to **Mario Batali**, chef-owner of Pó and Babbo, as an impartial judge, because he's never served pizza at his restaurants and, most important, he's a Seattle native not beholden to any New York pie family or to his hometown's unfathomable favorite topping: Canadian bacon and pineapple.

"**LOMBARDI'S** [32 Spring Street; 941-7994] makes a killer pie," Batali says, waxing rhapsodic about the oven that co-owner Gennaro Lombardi, grandson of the founder of the country's very first pizzeria, uses for his superlative pizzas. "The whole kick is that white-hot heat." Lombardi comes from a long line of specialists who sacrificed a *lot* to achieve such a beautifully charred yet chewy and pliant crust. "My father dropped dead behind that oven," he says. "My grandfather dropped dead behind the oven." His grandmother? Yep: "Behind the oven." The oven in question finally collapsed (subway tremors), and although the new one reaches an infernal 800 degrees, it hasn't yet taken anyone's life. It might, however, have driven Andrew Bellucci, Lombardi's volatile former wunderkind pie man, to distraction. Bellucci went on TV to promote his pie even though he was wanted by the FBI (on a matter unrelated to pizza). They caught up with him at Lombardi's and hauled him away, mid–dough toss. Has the product suffered since his apprehension? "It's better now," insists manager John Brescio. "[The arrest] didn't bother me. I'm solely interested in pizza."

Downtown's unsung star pie man is Saverio Verde at **MEZZOGIORNO RESTAURANT** (195 Spring Street; 334-2112). "Italian people I know in the wine business say he's the best pizza guy going right now," says Batali. Just 27, the Queens-born Verde—who spent summers in Naples working at his uncle's pizzeria and whose older brother Ciro is the owner of the aforementioned Da Ciro—demonstrates the minimalist restraint that Batali identifies with the best pie-makers, the Italian *pizzaiuoli.* He does everything the way his uncle taught him, using the same pristine ingredients (fresh homemade mozzarella, San Marzano tomatoes, a mix of hard and soft flour). His artful wood-oven pizzas are perfect: light, balanced, and fragrant, simply adorned, with a toasty, remarkably crisp quarter-inch crust. Batali—who often spends nights off dining at Da Ciro—may have unwittingly sparked another round of pizza-family feud: "I don't like to judge myself against my brother," says Ciro, who is too busy running a restaurant to make the pies himself, "but I tell him he's lucky I've stopped making pizzas right now."

Tradition is nice, but Batali knows that innovation is practically a job requirement for a chef. He's betting that his friend Vincent Scotto's grilled pizza will have a major impact on the New York pie world once he opens his new restaurant, **SCOPA** (79 Madison Avenue, near 28th Street; 686-8787) next month. "I'd never seen anything like it," says Batali of Scotto's grilled pie, a recipe he learned from the owners of Al Forno in Providence and brought to New York five years ago when he became chef at Fresco. Stretching the dough over a gas-and-wood grill before applying the toppings makes for a deliciously charred and smoky thin crust.

"What makes it great," says Batali, "is the austerity of the condiments. The most horrible thing that Americans do to their pizza is order extra cheese. The whole idea is a disaster." Ray—all of you—we hope you're listening.

Rob Patronite

American Pie Scotto's grilled margherita pizza.

Photograph by Amy Freeth.

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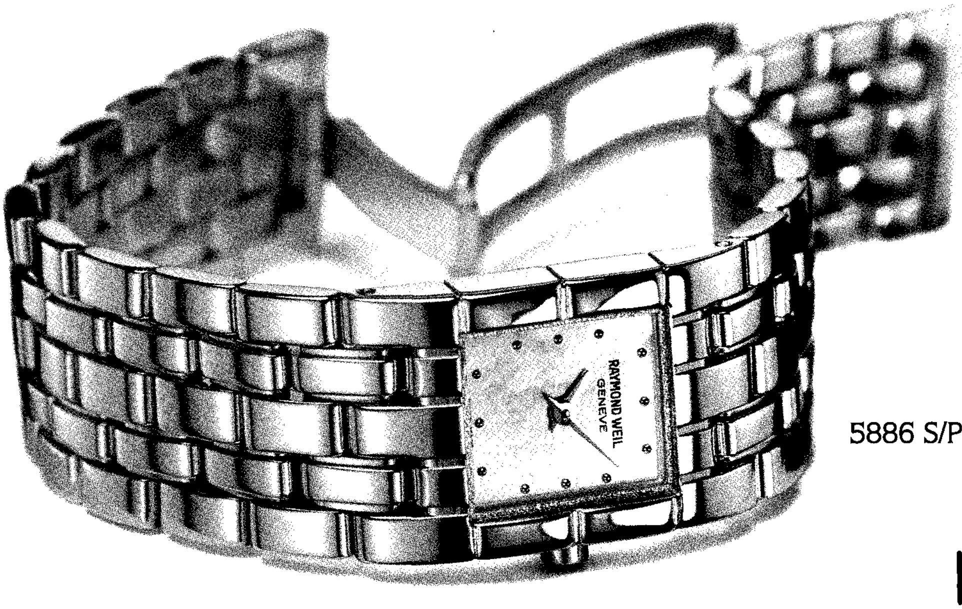
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ELECTRONIC REPRODUCTION PROHIBITED

Before the megastores, family shops offered old-world flavor; the butcher knew your name and your cut of beef. These mom-and-pop shops still thrive in the outer boroughs, but in Manhattan, they're an endangered species. **FAICCO'S PORK STORE** (260 Bleecker Street; 243-1974) sells hard-to-find beef tripe, while next door, **APHRODISIA** (264 Bleecker Street; 989-6440) offers exotic dried fare, from lobster mushrooms to coffee oils. And the longstanding anchor, **MURRAY'S CHEESE SHOP** (257 Bleecker Street; 243-3289), is a favorite among the nearby Cornelia Street chefs. "Fairway may have a bigger selection, but Murray knows cheese," declares local culinary hero **Mario Batali** of Pó and Babbo. Further north, Ninth Avenue offers plenty of ethnic fare at rock-bottom prices. The West African market is the only place in Manhattan to stock up for your next calypso party (cocoyams and Nigerian beer), while a few blocks north, the dreary-looking counter at **SALUMERIA BIELLESE** (378 Eighth Avenue, at 29th Street; 736-7376) sells the best salamis and sopressettas outside of Italy.

The farmers' market movement has made harried urbanites into kinder, gentler foragers. Chef **Daniel Boulud** loves the Union Square market in the springtime, when produce is at its peak and it puts him in mind of the markets of Provence. "Where else are you going to buy lettuce that is still warm from the ground?" asks **Nick Nagurney**, a chef at vegan-friendly Kate's Joint. Where else will you find Jurassic-size turnips and purple and blue potatoes? Both Batali and **Tom Colicchio** at Gramercy Tavern consider **BALDUCCI'S** (424 Sixth Avenue; 673-2600) a temple. It's where professional and amateur chefs alike find divine inspiration in, say, seven different varieties of Japanese melon. The quality of the food—from produce to the prepared foods—is stunning.

GOURMET GARAGE (many locations), however, is the gourmand's answer to Costco. **David Page**, chef of Home and Drovers Tap Room, explains: "Before the Garage, you had to take a number and wait in line for your cheese and dried fruits. The Garage put everything in containers so you could just get it and go. It made gourmet foods convenient, and now you see Balducci's and Fairway prepackaging their foods."

The Upper West Side's Zabar's-Fairway-Citarella axis inspires deep loyalties. **ZABAR'S** (2245 Broadway, at 80th Street; 787-2000) is the gruff old uncle, fighting off its upstart rivals. **FAIRWAY** (2127 Broadway, at 74th Street, 595-1888; 133 Twelfth Avenue, at 132nd Street; 234-3883) fancies itself the people's market—reasonable prices, enormous selections, and riotous Saturday afternoons when the silver-bullet shopping carts serve as weapons for phalanxes of turbaned shoppers (Fairway guru Steven Jenkins's cheese department is unparalleled). **CITARELLA** (2135 Broadway, at 75th Street; 1313 Third Avenue, at 75th Street; both phones 874-0383) still has the best fish around. And the rule of thumb for many local shoppers is to buy your fish and meat at Citarella and everything else at Fairway.

Eli Zabar's new East Side outpost, **ELI'S MANHATTAN** (1411 Third Avenue, at 80th Street; 717-8100), is the slickest market in the city, with marble floors and a hotel-lobby-like magazine stand in the glass-walled foyer—a far cry from rustic Zabar's. "He's a marketing genius," says David Page. "He constantly reinvents his stores. The new place will change. He'll see what his customers want." Indeed, they're already lining up to pay $11 for a slice of wild-mushroom lasagne and $8 for a pound of Shropshire blue cheese.

French Fries

French fries are the only food that improves with standardization and mass production. At your average diner, they're limp or burned. At most chains, the fryer temperature is regulated, and the process is so automated that your slivered spuds are at least crispy and respectable-tasting. The Belgian-frites shops that have opened in the past years have upped the ante, too, despite their revolting Continental condiment choices. (We know, we know, some of you *like* fries with mayonnaise, but to our palate it's oil on oil.) Plenty of steak-frites joints do okay, but we recommend the 119-year-old **GRAND SALOON** (158 East 23rd Street; 477-6161), a perfectly fine tap room with perfectly fine burgers and grilled-chicken salads and draft Guinness and basketball-watching Gramercy Parkers. Something more than perfectly fine happens in Grand Saloon's deep fryer, however. The fries are crisp as dry leaves on the outside, supernally tender inside, and, for a change, properly salted. (Served hot enough to burn your mouth, too.)

The Best Things in Life Are Frites French fries at Grand Saloon.

Vegetarian

Eating vegetarian in New York involves making a choice not only among restaurants but among genres—whether to go the "crunchy," mostly East Village route or to follow the ethnic path. The main complaint with the former is that it's hard to find a place whose atmos-

Photograph by Robert Wright.

fo d

phere matches its healthful principles. But our favorite in this category is **HERBAN KITCHEN** (290 Hudson Street; 627-2257). They serve exclusively organic food and are a good choice for people who don't want to feel like a pariah for wanting a glass of wine or, gasp, perhaps a piece of fish on occasion. The food comes beautifully prepared—mixed-vegetable filos arrive with spring flowers—and manages to avoid the usual pitfalls of overdoing the spice rack or not adding any flavor at all. With its soft lighting and great roster of tunes (Billie Holiday and Nina Simone the last time we were there), Herban Kitchen has the principles of organic eating down pat, without any of the attitude.

For the best ethnic vegetarian food, head to **HANGAWI** (12 East 32nd Street; 213-0077), in Little Korea. The details at Hangawi make it memorable—the silk cushions, the perfectly hued lighting, the wall fixtures, and the careful presentation of the food. **Kacy Duke**, the creative consultant for Equinox and personal trainer to Denzel Washington, Maxwell, and Lenny Kravitz, picked it as her favorite vegetarian spot. "Everything is beautifully done," she says, "and it's incredibly peaceful." Although all of the individual items on the menu are appealing, the set menus give you the opportunity to try lots of different dishes, enough to fill you up but still leave you feeling virtuous—one of the main tenets of good vegetarian restaurants. The Emperor's menu with "Steamboat" offers three appetizers (including a phenomenal pumpkin or spinach porridge and a three-mushroom salad) as well as an entrée. The grilled duduk (mountain root) with ginger soy sauce is less intimidating than it sounds. And when dessert comes, order some tea. Choices include: Korean green, royal green, Chrysanthemum green, red ginseng, date paste, ginger, and Korean herb. (The ginger is amazing—perfectly sweet with slices of the root at the bottom.)

RAFIQI'S
PLATTERS
HOT DOG
COLD DRIN
PEPSI
DELICIOUS
SAUSAGE

Local Gyro Aleem Rafiqi at 47th and Madison, northeast corner.

Street Food

Few institutions in New York provoke more of a love-hate relationship than the city's food carts. Just ask the mayor. While some New Yorkers gleefully scarf down hot dogs, gyros, knishes, and falafel, others view them as agents of biological terrorism.

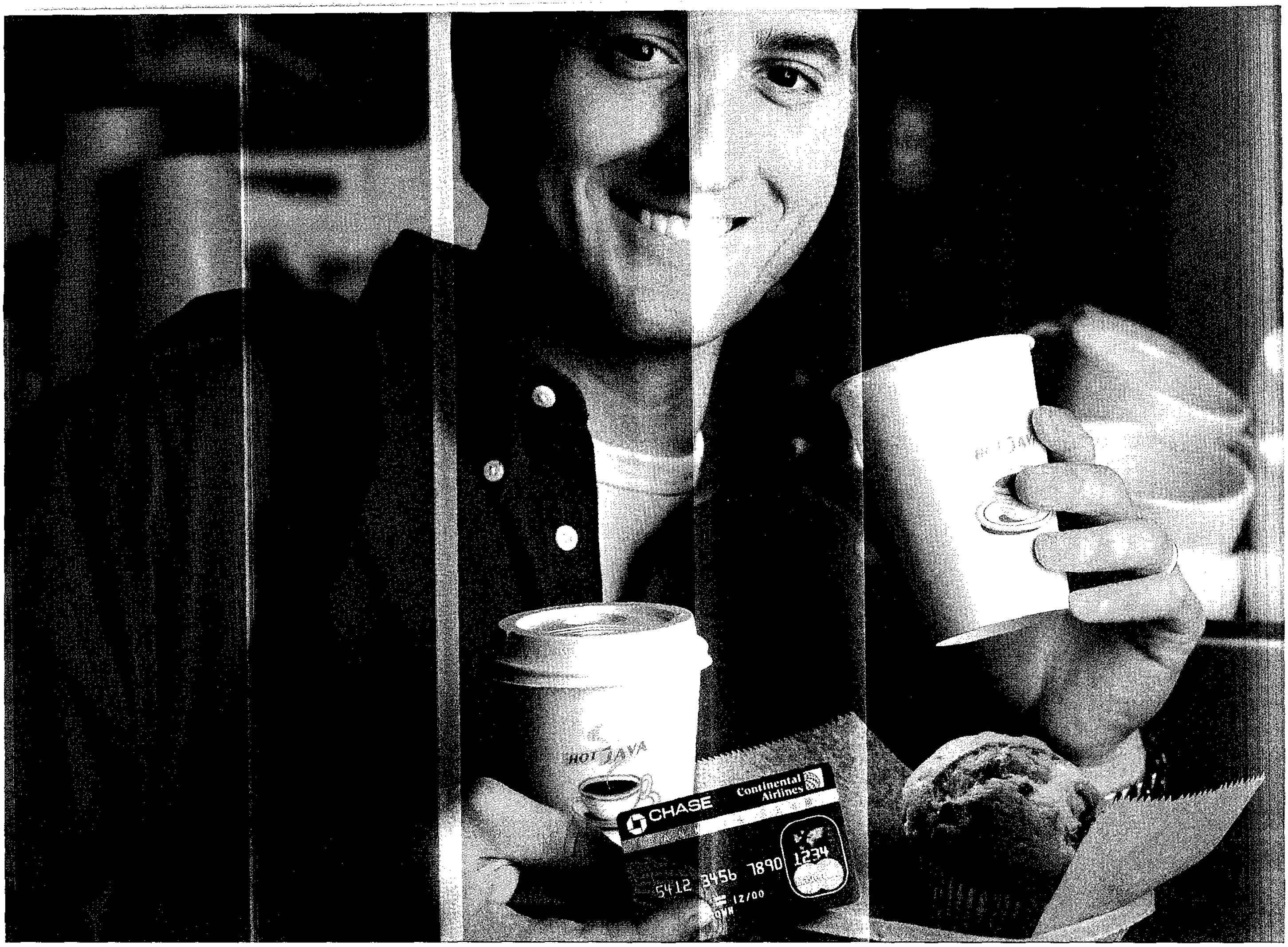
To fully understand the world of streetside dining, you must be aware of the two leagues of carts. First off are the hot-dog-knish-soda-and-nothing-else carts—lightweight and highly mobile, they can show up just about anywhere, but their diminished size limits their ability to satisfy sudden guilty cravings. What are truly worthy of attention are the Nimitz-class carts, replete with griddles, deep fryers, and the always-entertaining rotating minced lamb on a spit. An armada of these wait on the west side of Sixth Avenue at 50th Street, where the steam and multilingual service lend the block a *Blade Runner*-like ambience.

But for truly superlative gyros, kabobs, and all things greasy, you really need to walk a few blocks southeast, to **RAFIQI'S** cart, located on the northeast corner of Madison and 47th. There's nothing haute about what Rafiqi offers; no olive tapenade to go with that mozzarella on ciabatta. One gyro with everything on it, served up expertly by Rafiqi himself (whose quick and friendly service may be the only thing that surpasses the quality of his food) at the low price of $2.75, and with God as your witness, you'll never go hungry in midtown again.

Steak

Forget fawning waiters, star-studded dining rooms, and culinary architecture piled high on the plate. When it comes to a proper chophouse, the only thing that matters is the meat. **PALM** (837 Second Avenue , between 44th and 45th Streets; 687-2953) is a Gotham original—and though it's now a chain, it still feels, with the caricatures on the wall and the Sicilian management, far from corporate. The dining room is filled with jovial regulars: tanned men in button-down oxfords and pressed denim. There is a lot of back slapping and joke telling. It possesses a country-club air, but new members are always welcome. "Get the sirloin," advised my waiter. And it was very good, marbled and thick but still tender and flavorful. With creamed spinach and a baked potato the size of a foot, this is a regal meal.

Photograph by Bernd Auers.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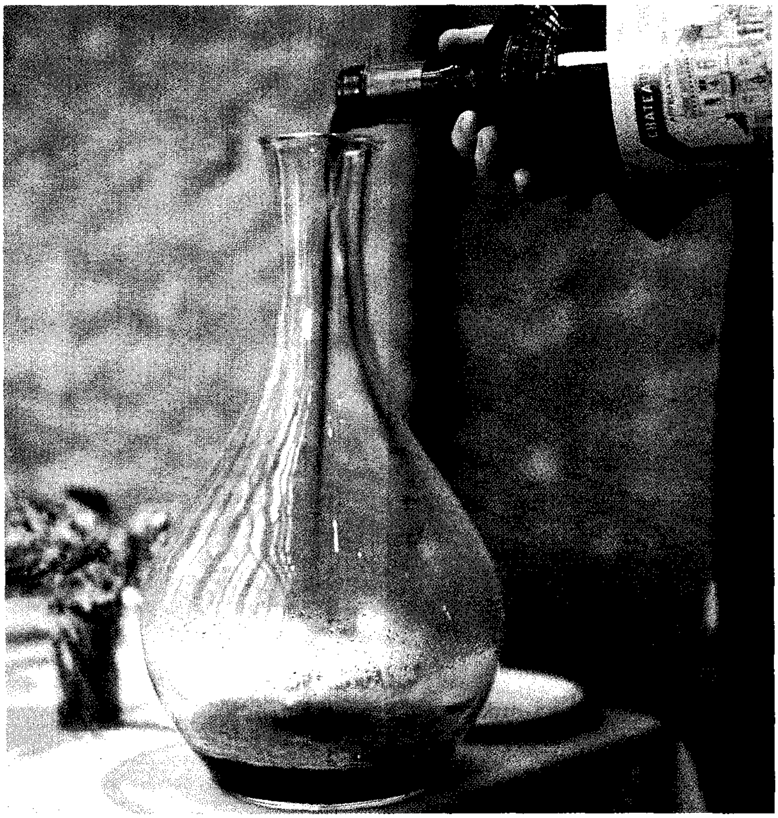
The awful green-and-white façade at **SMITH & WOLLENSKY** (797 Third Avenue, at 49th Street; 753-1530) belies the fine dining within. The huge T-bone sirloin is both juicy and tasty, but we were more excited about the hash browns, which were greasy, buttery, and crispy all at once (for $7.50, they should be).

And then there is **PETER LUGER STEAKHOUSE** (178 Broadway, in Brooklyn; 718-387-7400). At the 111-year-old beer-stained Williamsburg institution, **David Geffen** and **Calvin Klein** are asked not to linger, and even **Donald Trump** has to wait for a table. The attitude is smug: Framed raves from every critic line the walls, and the house steak sauce is bottled for sale. It does not matter that the octogenarian waiters are cranky and the tablecloths are spotted with red-wine stains. Who cares if the room is lit with klieg lights and the adjacent table of CPAs is playing beer games? And so what if the creamed spinach tastes like a Sixth Street saag and the home fries are simultaneously burnt and soggy? The porterhouse is the best steak either side of the East River. The dry aged grade-A beef is flawless, tender enough to cut with a dull knife and so flavorful you can ignore the lackluster wine list. Listen, a spike in your cholesterol count will not *necessarily* kill you. And if it does, at least you'll die satisfied.

Wine

Most Manhattan bars—the same places that stock several superpremium tequilas alongside a half-dozen small-batch bourbons—are woefully ill-equipped when it comes to wine. If they have anything worth drinking, it's inevitably a choice of either Merlot or Chardonnay. (Some folks might be surprised that those words aren't French for red and white.) You won't have that problem at **ENOTECA** (122-124 East 27th Street; 481-7372), which offers at least 45 different wines by the glass. To make the most of your visit, order by the flight—three matched, two-ounce tastes. Prices range from $5 for a glass of Pinot Bianco to $30 for a Barbaresco, and the bar menu—prosciutto, grilled octopus, and the like—is from the excellent i Trulli, next door.



Better Red Than Dead Decanting wine—one of 1,400 labels—at Veritas.

Photograph by Kenneth Chen.

Though it'd be nice if more restaurants had by-the-glass lists as inspired and eclectic as the one at Gramercy Tavern, any old four-star restaurant can pour wines worthy of its food. But where do you take the true fanatic, someone who expects the meal to complement the wine, not the other way around? "If I'm going just for a wine list," says *60 Minutes* newsman and wine connoisseur **Ed Bradley**, "Veritas is hard to beat." With 1,400 labels in its cellar, **VERITAS** (43 East 20th Street; 353-3700) has everything from affordable crowd-pleasers like Benton Lane Pinot Noir, 1996 ($23), to fantasies like a magnum of Chateau Margaux, 1900 ($25,000). Everyone on staff can talk intelligently about wine and will gladly reveal personal preferences. So drink and learn. And the list is on the restaurant's Website (www.veritas-nyc.com).

Even at the reasonably priced Veritas, a couple of eager wine enthusiasts can easily run up a tab that resembles a mortgage payment. Budget gourmets should make a reservation at the French Culinary Institute's student-staffed restaurant, **L'ECOLE** (462 Broadway, at Grand Street; 219-3300), which has an excellent list that concentrates on French and Californian wines yet hits all the major grape groups. Most bottles are in the $20–$30 range. The food is prepared by students, and quality ranges from mediocre to near-sublime, but at $26 for a five-course meal, it's a steal.

Because New York has an abundance of high-caliber wine shops, it's hard to pick the best. **CROSSROADS** liquors (55 West 14th Street; 924-3060) is a favorite of foodies looking for new thrills. **ACKER MERRALL CONDIT** (160 West 72nd Street; 787-7200) has earned a loyal following through its cool wine-tasting classes. And **SHERRY-LEHMANN** (679 Madison Avenue, near 61st Street; 838-7500) is one of the best high-end shops. Bradley recommends **67 WINE & SPIRITS** (179 Columbus Avenue, at 68th Street; 724-6767). "Dino introduced me to some Chilean wines years ago," he says, "that I have watched go up in price from $2.99 to $12, and they're still better than most French wines at $25." Our own favorite is **GARNET WINES & LIQUORS** (929 Lexington Avenue, near 68th Street; 772-3211). Don't judge Garnet by its drab exterior or harried personnel. According to many sommeliers, if you know what you're looking for, this is the place. Beyond the jumble is a great selection at great prices. Just examine the labels—then reach for your credit card.

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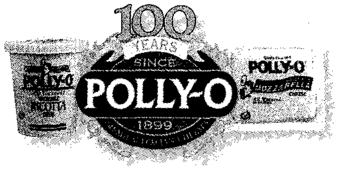

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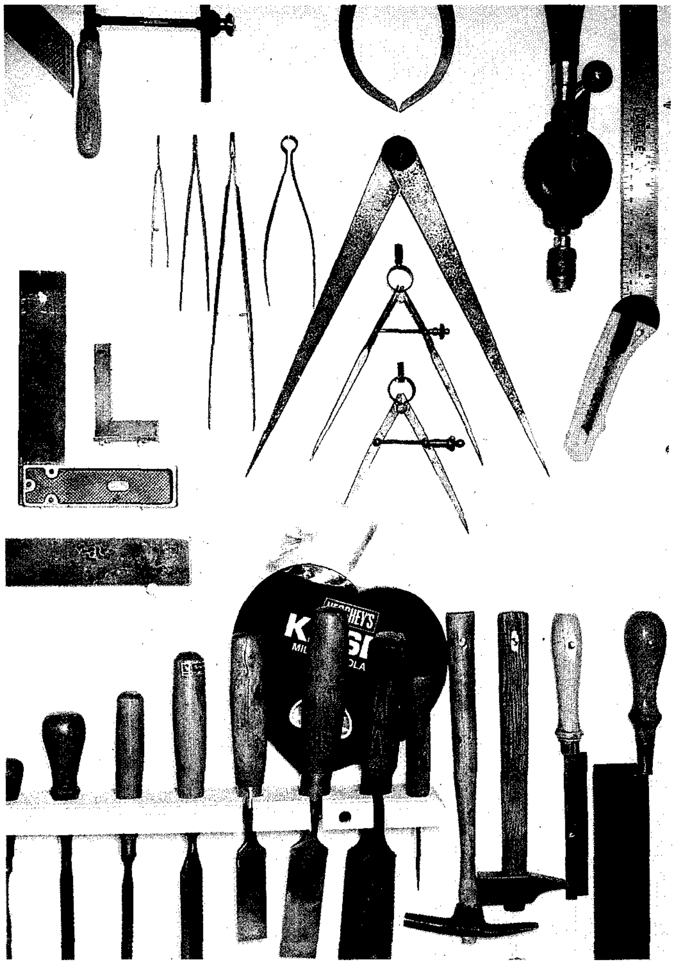
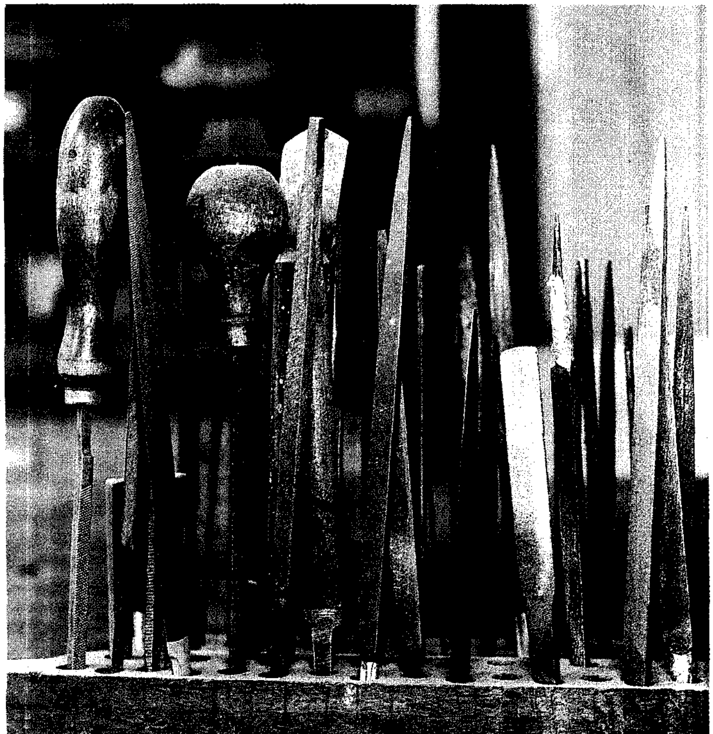
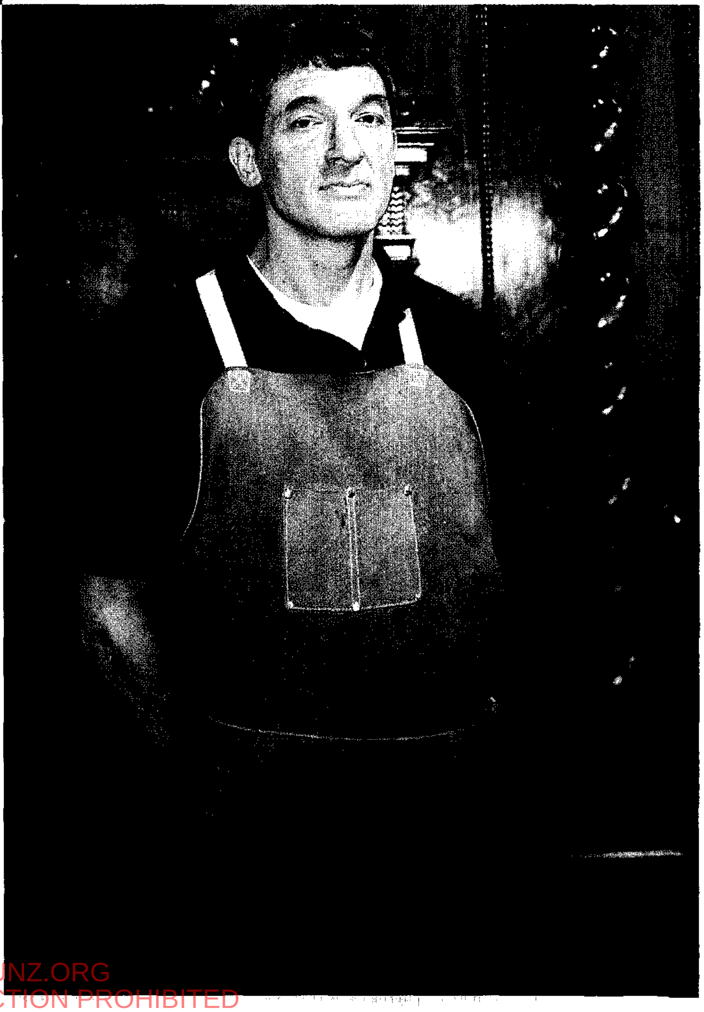




Restoration Era

Furniture refurbisher David Linker, who graduated from the schools that produced master craftsmen for the crowned heads of France, in his Manhattan studio.



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Problems, problems. Whom to consult about dirty windows, recalcitrant Saabs, sorbet-splattered ball gowns, splintered table legs. And mice.

Furniture Refurbishers

Even the finest furniture has a way of coming out on the short end of a casual encounter—say, with a teething puppy, an exuberant kid, or an errant cocktail. Fortunately there are talented artisans who regard such domestic tragedies as minor inconveniences. **DAVID LINKER** (216 West 18th Street, Suite 804; 337-3272) studied at the Parisian institutes that produced France's venerable *ébénistes,* the royal furniture-makers of the seventeenth and eighteenth centuries, but Linker (whose studio time is $90 per hour) is no snob about what he'll fix: everything from a modest, 100-year-old rocking chair ($100) to an eighteenth-century Dutch clock that fell over (65 hours of restoration, $6,000). Designer **Samuel Botero** observes, "He is a true *ébéniste* who loves furniture and treats it with reverence. He's worked on pieces for me that were worth a million and a half dollars as well as on more humble ones with no pedigree."

If it is the opulent, dripping ormolu on a picture frame or the painted surface of an object that needs first aid, **SHEELIN WILSON** (315 East 91st Street, second floor; 722-2089) should be your first stop. "She's brilliant," coos **Robert Denning** of Denning & Fourcade, Inc. "I'd give her anything to do." A veteran of Sotheby's Restoration, Wilson charges $60 an hour and will work on anything from a lightly gilded chair in need of touching up (from $125) to extraordinary pieces with a noble provenance. She's even gilded basketballs for **Shaquille O'Neal**.

Grimy- or grubby-looking upholstery? Call **CLEAN BRIGHT PROCESS** (the plant is on Long Island, but calls are taken locally at 283-6400). The firm happily makes house calls; as owner Bob Kleber notes, "Why invite unexpected damage while removing and reinstalling an item?" **Christine Cain**, senior associate of the design firm Jed Johnson & Associates, says, "We've used them pretty much exclusively for the last several years. We're completely pleased with the work that they do."

Clean Bright tackles all things textile—including upholstered headboards ($85–$125), chairs (club chair, $55; wing chair, $65), sofas (a six-footer, from $145), and draperies (from $3 per pleat to about $125 for a "fancy" window treatment)—as well as more exotic decorations, like textile wall coverings, fabric-swagged ceilings, antique screens.

Rug & Carpet Cleaners

To facilitate one-stop shopping, **CLEAN BRIGHT** (see above) does both broadloom and area rugs. Of course, wall-to-wall carpeting is done on-site (45 cents per square foot). While the firm will clean Oriental carpets and other types of area rugs on location (starting at $1.25 per square foot), these are generally better served by a trip to the plant, where more sophisticated equipment is available. Generally, at the plant prices start at about $1.75 per square foot. Pickup and delivery are included.

For extremely precious carpets that might need some repair work, **RESTORATION BY COSTIKYAN** (plant in Long Island City, but pickups arranged through 718-786-9684 or 800-247-7847) gets very high marks from **Alexa Hampton**,

Photographs by Zubin Shroff

president of Mark Hampton, Inc. "We use them for everything related to rugs, for both cleaning and restoring," she says. "For the kinds of carpets our clients own, you cannot just call anybody." Cleaning a typical nine-by-twelve-foot Oriental carpet runs about $350 to $400; a more delicate carpet, like an Aubusson, costs about $500, a silk rug between $500 and $600. The company can do edge repairs—fringing and binding, patching and reweaving.

Gardeners

Spring has reached her peak, and the only greens that seem to make it anywhere near your apartment are in a mesclun salad. And while the idea of personally selecting those perfect petunias holds enormous charm, who's *really* going to take care of them? Peter Diffly and Bill Meyerson of **HOLLY, WOOD & VINE** (212 Forsyth Street; 529-7365), will design, install, and maintain your city garden and give it all the love and attention it deserves. Responsible for the verdure of **John Leguizamo**'s backyard and the florescence of **Lee Bailey**'s terrace, Holly, Wood & Vine is large enough to be accessible but small enough to care about details. The place has that "astute sense of time and aesthetics," says landscape architect **Signe Nielsen**, who teaches the history of garden design at Pratt. A rooftop or yard job runs $15,000 to $20,000, though prices can be as little as $250 for a window box, and estimates are free. And when you're off in the Hamptons, Holly, Wood & Vine's maintenance ($50 per hour) will keep your blooms happy.

Computer Repair

Now that most of us rely on our computers the way we rely on, say, our kidneys, the quest for trustworthy computer repair is akin to seeking out the city's top surgeon. **Tom Igoe**, multimedia-lab manager for ITP (Interactive Telecommunications Program) at NYU, recommends **TEKSERVE** (155 West 23rd Street, fourth floor; 929-3645; www.tekserve.com), whose old-school flavor—hardwood floors, 10-cent-Coke machine—extends to the quality of its service. The shop gives free estimates and has a fixed price for any kind of hardware problem (software repairs cost $90 an hour). Work is done on a walk-in basis only; you'll join a casual gathering of Mac-loving techies swapping stories about their motherboards. Tekserve is also one of the few places that does data recovery.

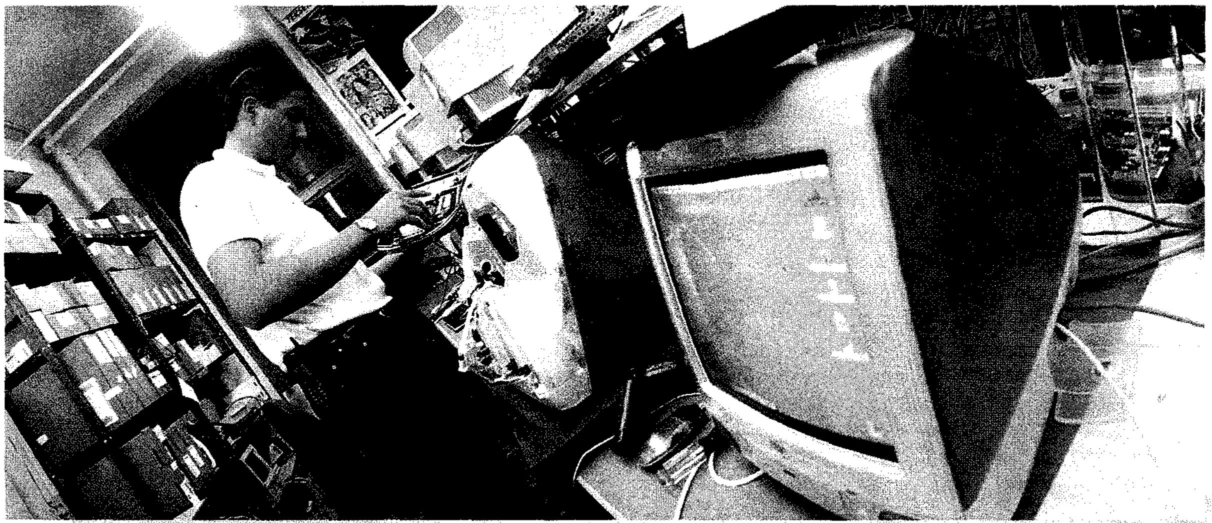
For PC repair, the **NYC chapter of Webgrrls** recommends **CROCODILE COMPUTERS** (360 Amsterdam Avenue, near 78th Street; 769-3400). They do it all (at $65 per hour) and even make house calls ($90 per hour).

Window Cleaners

FRANK'S WINDOW CLEANING CO. (450 East 81st Street; 288-4631) has been doing windows on both sides of Central Park for 70 years. "Ninety-five percent of our business is residential," says Richard Kulzer, who literally followed in his father's footsteps out onto Gotham's windy ledges. "We do it summer and winter, rain or shine, only we don't usually go out when it's pouring." Frank's cleaners will polish your panes for $6 a window, with a minimum charge of $30. While these Yorkville cleaners normally work between 57th and 96th Streets, they will extend their range upon request, client list permitting. Tenants' meeting, anyone?

Housecleaners

What greater thrill (for anyone but a fiendish cleaner) than to watch someone with no personal interest in your apartment willingly attack such unfamiliar terrain as the tops of door frames, the undersides of sinks, and the flooring beneath radiators? "This is a true spring cleaning," assures Joab Hamilton, of **WHITE GLOVE ELITE** (1265 Broadway, near 31st Street; 684-4460). Hamilton actually sings as he vacuums; he picks up knickknacks, cleans underneath, then replaces them in *better* order. The agency can generally send someone with 24 hours' notice—even on a Sunday. While White Glove is $17 per hour, with a four-hour minimum, good services are available for slightly less money. The cleaners from **MAIDS ETC.** (500 Park Avenue, at 59th Street; 223-4455) are speedy, kind, and caring and cost $12.50 an hour (four-hour minimum).

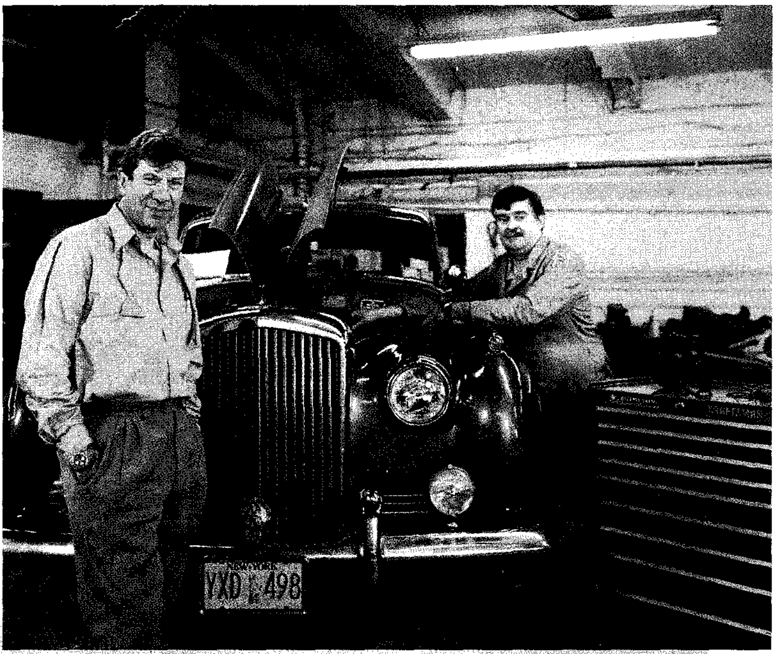


Mac Under the Knife iMacs getting a state-of-the-art tune-up at old-fashioned Tekserve.

Photograph by Kristine Larsen.

Auto Mechanic/ Vintage Car Restorer

Most New York drivers will agree that in our profoundly tertiary economy, it's easy to understand why your mechanic—that Bavarian chap named Gunther—always seems to be in Aspen. But you don't have to be a victim anymore. There are honest mechanics around who fix cars because they love them—and they tend to work at **COOPER CLASSICS** (132 Perry Street; 929-3909) for Elliot Cuker, who for twenty years has been helping to fix, maintain, restore, and sell cars with dignity. "I love beautiful objects," he says. While Cooper Classics specializes (at $75 an hour, plus parts) in foreign high-end autos like Rolls-Royces and Jaguars, the mechanics are happy to service your '92 Prelude or Volkswagen Fox. "I spent a month back and forth trying to figure out what was wrong with my '89 Saab 9000S," says architect **John Caviness**. "When I finally took it to them, I had it back, fixed, in a day." Adds graphic designer **Julie Losch** ('74 Mercedes 240 Sedan), "They're not cheap, but they know what they're doing." Other faithful clients have included **Diana Ross**, **Yoko Ono**, and car buff **Kenny Rogers**.



Wheel Healers Cooper Classics' Elliot Cuker (left) with mechanic friend.

Cleaning, Mending, and Alterations

For 50 years, onetime dressmaker **NELSON FERRI** (766 Madison Avenue, near 66th Street; 988-5085) has been making impeccable alterations for clients referred by virtually every Madison Avenue boutique—ladies who lunch and celebrities like **Paul Simon**, **Steve Martin**, **Joanne Woodward**, and **Bill Murray**. Ferri's fourth-floor atelier is a trip back in time; his old-world approach to tailoring keeps the connoisseurs coming back. It's an open secret that Armani seamstresses refer clients here during their busy sale seasons.

To restore a moth-hole-riddled antique shawl, follow Hermès and Chanel salespeople to the nimble-fingered fabric wizards of the **FRENCH AMERICAN REWEAVING COMPANY** (119 West 57th Street; 765-4670). Since 1930, weavers here have pulled thousands of loose ends from the edges of holes and woven fancy threads back to their original glory. Reweaving starts at $45 for a cigarette burn on a cashmere sweater and rises quickly. The easiest fabrics to fix are wool and cashmere knits; synthetics, silks, and gabardines are tougher, so take the experts' word for it if they tell you to lay something to rest.

Where does a party girl run when she splashes sorbet on her prized Tuleh ball skirt? **FASHION AWARD CLEANERS** (1462 Lexington Avenue, near 94th Street; 289-5625) counts as clients the Sotheby's fashion department (for tarnished, moth-eaten couture gowns), the *Vogue* fashion department (for borrowed designer cargo pants that went for drinks at Veruka), the Chanel Boutique, and various socialites (for those ball skirts). All work is done on the premises, ladies' garments by hand; and, for delicate jobs, owner Jerry Leeds forgoes harsh solvents. "I tell Jerry if a dress is older than it looks, and he cleans it by hand without chemicals," says Sotheby's fashion director **Tiffany Dubin**. Prices run from $37.50 for a basic dress into the thousands for detailed gowns ("the ones Tiffany sends here," Leeds says).

Writer **Amy Fine Collins**, a fixture on the vintage-fashion auction circuit, recommends **MONTCLAIR** (1331 Lexington Avenue, near 88th Street; 289-2070), for hard-to-clean finds like a yellowed white coat her grandmother wore in the sixties. "Everything always comes back perfect," she says. Cleaning is on the premises, mostly by machine but by hand when a fabric warrants special attention. Services include chemical-free "wet cleaning" and leather cleaning (which is sent out). A basic dress job starts at $8. "I send them everything," says Collins, "my Geoffrey Beene, my daughter's clothes, vintage things."

Housepainters

Anyone who's had an apartment painted has a story: a one-week job that lasted eight weeks, a $2,000 estimate that turned into an $8,000 bill. "Once they're in your house," says one dispirited homeowner, "they've got you by the tail." Painters who produce beautiful walls while sticking to time estimates—and your budget—can make the invasion a happy experience, whether you're simply freshening up the place with a coat of paint or doing a complete wall renovation. If money is no object, count on **ROTH PAINTING** (305 East 46th Street; 758-2170) to spare no cost while attending to every detail. "They'll stand there for months sanding away," swoons one happy, rich customer. For a high-end job with a more midsize bill, there's **ZECCODEC** (42 Stuyvesant Street; 254-1500). Owner Glenn Zecco claims that 98 percent of his clients (including decorators and architects) are repeat customers. And, he says, "I never approach a project by telling someone what they want to hear. I lay it on the table, and then the client can make the decision."

Photograph by Robert Wright.

services

Exterminators

Plenty of exterminators have poisoned the pests of movie stars, but Barry Glass of **BIG APPLE PEST CONTROL** (361 East 19th Street; 777-0575), who serves clientele like **Howard Stern**, **Joan Rivers**, **Don Imus**, and **Lauren Hutton**, also happens to breed "great big hissing roaches" for movies and music videos. And any roach wrangler with the skills to lasso a 3½-inch Madagascan armor-plated bug can certainly rid you of the moths in your closet. Unlike most exterminators, who coat everything with insecticide, Big Apple investigates the source of infestation (cracks, a pet's water bowl, old cardboard). This pleases "the Bug Lady," **Dr. Betty Faber** of the Liberty Science Center, who finds "it's best to hire an exterminator willing to share some knowledge," and commends Big Apple for giving advice while combating your *cucarachas*. Big Apple will employ any method you prefer, be it poison spray or ultrasonic sound. (Or, as in the case of a certain Buddhist celebrity, no termination at all: Exterminators came in every morning and took his mice away in traps, careful not to harm a single hairless, reincarnated tail.) While this attention to detail may boost prices ($195–$500), any do-it-yourselfer can stop by and pick up traps, insecticide, or environmentally friendly pheromone-laced roach catchers—and if you're lucky, a brief lecture on the sex life of a mouse. "Females are outnumbered by males seven to one, so they tend to be pretty loose," says Glass. "She'll go with anybody, anytime."

Spy Shops

The pen cameras (if not the shoe phones) of sixties screen spies are now available to every suspicious or just plain nosy citizen. **Bo Dietl**, who has done security and surveillance work for Harrison Ford and Evander Holyfield, among many others, favors **QÜARK INTERNATIONAL** (537 Third Avenue, near 36th Street; 889-1808). "They have the best prices and the best technical stuff," says Dietl. "My favorite thing there is the pin-eye-lens camera, where the lens is in the center of a pair of eyeglass frames." The gadgets Qüark sells are legal, but Dietl warns prospective Mata Haris and Agent 99s to "make sure their use of it is legal." (Qüark will advise you about the laws.) One of their newest items is a bullet- and knifeproof raincoat. "You can take an ice pick and try to plunge it in," insists Qüark vice-president Gregg Graison, "and you won't get through that coat."

"**You rang?**" Barry and Nora Glass of Big Apple Pest Control.

Photo Development

Photographer **Danny Clinch** enjoys a good processed print—"I never crop my pictures"—and takes his film to **C-LAB** (650 Broadway, near Bleecker Street; 228-2522), specialists in professional development. For the casual lensman, our own search turned up **FLATIRON COLOR LAB** (110 West 17th Street; 633-9191), which offers white-bordered four-by-six-inch matte prints (36 cents a pop) and full-negative prints (54 cents). Flatiron's state-of-the-art Noritsu minilab prints even snapshots in luminous clarity.

If you can't wait the usual day or even hour, try **SOHO PHOTOLAB** (395 Canal Street; 274-0365), which promises (in autumn and winter) the extraordinary turnaround time of seventeen minutes upon request. It's $8 for a roll of 24 and $12 for double prints; for an extra $2, they'll even throw in a high-resolution index print of all your shots. No wonder all the location scouts come to this end of SoHo for coffee and a cigarette.

Wireless Phone Plans

Here's the 411: While wireless phones are increasingly becoming an option in the home, reliability outside the apartment is what it's all about. Other plans may offer better pricing options, but **BELL ATLANTIC MOBILE** has been ranked tops in call-quality customer satisfaction by Manhattanites. As real-estate broker and constant user **Mark Levine** laments, "I thought I was getting the best plan, the AT&T One Rate, but it has no reception in Manhattan. On certain blocks in Chelsea, I go dead." With the largest wireless network on the East Coast, Bell Atlantic Mobile not only brings you the best call clarity in New York; its digital price plans for the metro area start at $29.99 per month for 200 minutes (first incoming minute free; voice mail, caller ID, call waiting, call forwarding, and three-way calling included) with unlimited night and weekend calling for just $9.99 a month.

Photograph by Bernd Auers.

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best nightlife & entertainment

Does it mean a thing if it has that swing? For hot dance parties, is Sunday afternoon the new Sunday night? And are theme bars ever going away? (Yes. Yes. No.)

Live Jazz

"The Vanguard is soulful—that's the classic," says **Wynton Marsalis**. "But Sweet Basil's good, too. The Jazz Standard—that's nice. Iridium's good. I like all of 'em—every one of them has something different."

Jazz's No. 1 booster may have a hard time choosing among the city's "big six" clubs (the others are the Blue Note and Birdland), but we're partial to the newest, the year-and-a-half-old **JAZZ STANDARD** (116 East 27th Street; 576-2232). Owner James Polsky books brand-name players—**Gary Bartz**, **Ray Bryant**, **Steve Turre**—but he also brings in long-absent faces (soulful tenor **Andy Bey** made his showstopping comeback here) and worthy underdogs like **Stefon Harris**.

Monday nights, big bands take over the city's clubs, from the venerable Vanguard right on down to Small's (see below). The owners of **BIRDLAND** (315 West 44th Street; 581-3080), however, take full advantage of their spacious room three nights a week. Arranger-composer **Chico O'Farrill**—who wrote charts for Count Basie—holds down Sundays with a monster outfit that includes son Arturo on piano. And Tuesdays, the **Mingus Jazz Orchestra**—a brand-new offshoot of the Mingus Big Band—explores the heady and beautiful works of the late bassist-composer.

When it comes to more intimate, cheaper clubs, Marsalis has some advice, too. "**SMALL'S** is a good after-hours set," he says of the West Village BYO boîte (183 West 10th Street; 929-7565), where a modest $10 buys admission to a jam that lasts until eight in the morning. "People solo too long, but besides that, it's nice. Everybody likes **CLEOPATRA'S NEEDLE** [2485 Broadway, near 92nd Street; 769-6969]. I've never been there, but all the cats love it." Downtown, Orchard Street's elegant, high-ceilinged **DHARMA** (174 Orchard Street; 780-0313) charges a nominal admission fee for nightly sets of generally excellent, if low-profile, mainstream fare. And **DETOUR** (349 East 13th Street; 533-6212), with its tiled floor, open-door policy, and sharp young boppers, is an even cozier (and equally worthy) alternative.

Live Rock

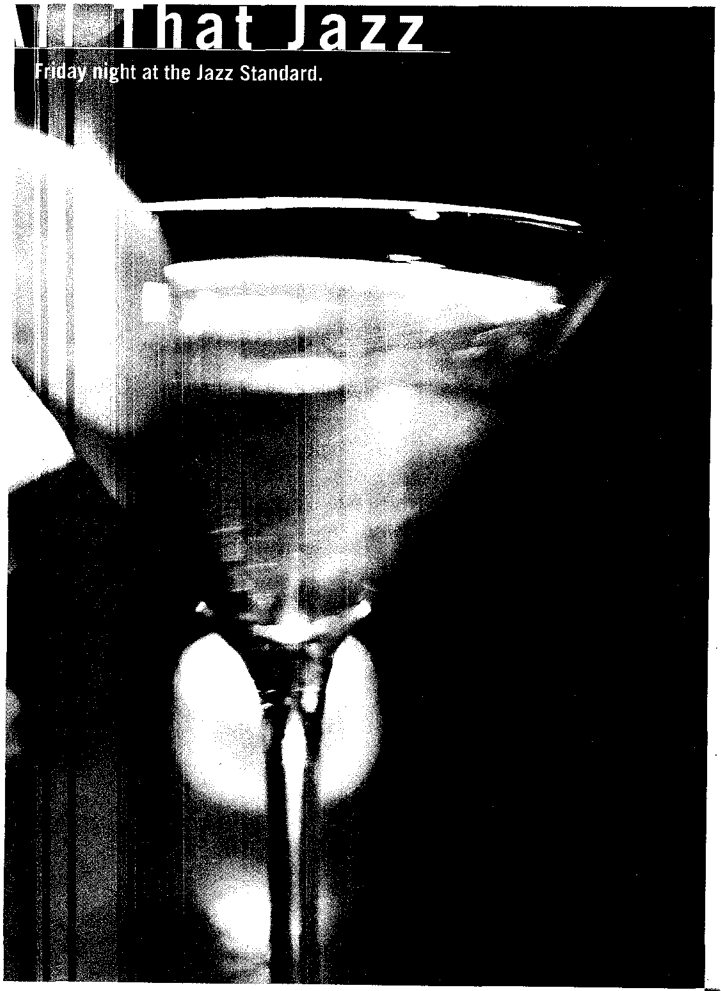
When **R.E.M.** decided to play an invitation-only New York show to promote its most recent album, *Up*, the then-six-month-old **BOWERY BALLROOM** (6 Delancey Street; 533-2111) was the natural choice. Ditto for the **Black Crowes**, when they held a few low-key warm-up shows before launching their current tour. "It's really comfortable for the band and the audience," says Sonic Youth drummer **Steve Shelley**. With the best sound in town, unobstructed sight lines, and snazzy décor, the Bowery has set a standard for midsize rock clubs in New York. The majority of the bookings aren't slumming arena-rockers, as appearances by Brit sensation **Robbie Williams**, downtown heroes **Cibo Matto**, and southern buzz babies **Olivia Tremor Control** will attest.

"I guess I'm sort of disqualified from talking about **MAXWELL'S**," says Shelley, who recently became a part-owner of the storied Hoboken club (1039 Washington Street; 201-653-1703). *We're* allowed to talk about Maxwell's, though: Shelley's business partner is

Photographs by Zubin Shroff

All That Jazz

Friday night at the Jazz Standard.



Todd Abramson, a former Maxwell's booker, whose return signaled a revival of the club's taste-making heyday. Again, big acts en route to Manhattan stop for a night of up-close-and-personal rock.

As for clubs he doesn't have a stake in, Shelley cites newcomer **TONIC** (107 Norfolk Street; 358-7503). "They have the best booking policy in the city," says Shelley. Tonic's lineup is a Knitting Factory–ish smorgasbord—with a distinctly Lower East Side flair that includes Sunday-afternoon klezmer brunches and a Monday-evening film series. "They've got everything from singer-songwriters to outside jazz. Even their movie bookings are great."

Dance Clubs

At three on Sunday afternoons, when hungover brunchers are still sipping Bloody Marys, dancers begin to pack **VINYL** (6 Hubert Street, near Hudson Street; 343-1379) for Manhattan's best dance party: "Body & Soul" courses madly until eleven, as **Francois K.**, **Danny Krivit**, and **Joe Claussell** spin effusive, vocal-heavy house for a manic crowd of ecstatic club kids, Chelsea boys, Euro techno-tourists, and more, all of whom can make it to work or school on Monday, bosses and profs none the wiser. An ugly, out-of-the-way club with black walls, black lights, and science-fair string art, Vinyl, which doesn't have a liquor license, is not a lounge, rock club, singles bar, or nightclub: It's where people go to *dance.* Marquee dance clubs like Limelight, Tunnel, Twilo, and Life have sacrificed their dance floors to weekend marauders who'll pay $25 covers. Sure, Twilo's Friday-night series attracts D.J. superstars like **Plastikman**, but even **Junior Vasquez**'s boys, on Saturday, have ceded his floor to the B&T crowd (until near dawn, at least). Limelight's glittery new "artistic" focus has brought more spectators than ravers to Peter Gatien's squeaky-clean cathedral, and for years Life has felt more like Death.

Though Vinyl just scored marquee D.J. **Danny Tenaglia** for alternating Friday nights, you won't find the brushed steel and video walls of the megaclubs inside. But you also won't find a bar full of swooning lushes, smarmy sleazes, and smug geektronica boys who dare you to clap at the wrong moment: Such alcoholic wallflowers would wilt in the heat. As the unabashedly upbeat, anthemic music surges on Sunday afternoons, temperatures rise from sauna to lava (at least one "water-resistant" watch was ruined by the steam). Like members of a ravercise fitness club, hard-core clubbers drop their leather and plastique poses in favor of bare, sweaty chests, sports bras, and drenched tank tops. Somehow, Vinyl has made clean fun hip and attracted a crowd as diverse as New York itself: On Easter Sunday, dreadlocked rastas flailed with boffo boys in bunny ears and a head-spinning breakdancer. In this virtually drug-free environment, panting athletic bodies sucked down Gatorade and Snickers by the "bar," while a Waspy prep lost his mind, flailing with a Japanese rave-girl. On the tiny stage, a man grooved in a pink-ribboned bonnet and khakis pulled up past his rib cage, while a club warrior in a terry-cloth bathrobe waved glowing sabers above screaming teenagers. Vinyl has made a virtue of its poor location, nonexistent bar, and terrible décor: It's kept the posers, pushers, and barflies at bay. Little more than a dance floor with four walls, heat, sweat, music, and sheer exuberance, Vinyl is unrivaled.

But don't tell that to the hundreds of people who line up outside the **COPACABANA** (617 West 57th Street; 582-2672) on weekends and on their best night, Tuesday, when the club offers a buffet dinner from six to eight, included in the low $5 cover. New York salsa titan **Johnny Pacheco**, who

Sunday Afternoon Fever "Body & Soul" swingers at Vinyl in TriBeCa find an alternative to brunch.

Photograph by Evan Kafka.

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Sex Clubs

Looking for a little more than dinner and a movie? Raw raunch is alive and well at these dens of desire.

Love may be all you need, but sometimes sex is all you can get. Fortunately, despite Giuliani's tireless efforts to turn Manhattan into Scarsdale, there's still plenty of filth left in this town. Horn-dogs, start your engines!

One need only mosey over to **LE TRAPEZE** (17 East 27th Street; 532-0298) to see real live people getting busy en masse. "Some nights are slower zan others," warns a short man with a heavy French accent. "But zere's *always* sex. Eet's a sweengers' club! Lots of action!"

We are standing at the entrance to one of the "group areas," a room of wall-to-wall mattresses decorated with weird Roman-themed objects and paintings of bare-breasted ladies: *Spartacus* meets *Boogie Nights.* A long-haired giant who would doubtless be a trucker if he hadn't taken over the role of sex-club manager from his mother (you heard me) elbows our French friend and tells him there's a guy here to see him.

"What guy eez zees?"

"You know," says the trucker-manager. "That guy who I thought was your master but isn't."

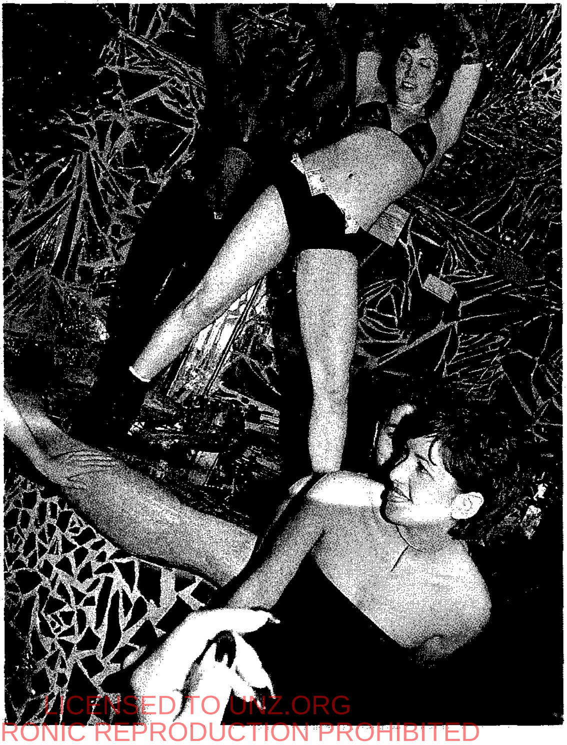
Master or no, Le Trapeze is not about S&M. It's about walking around a vast and moldy rec room for grown-ups where you can really go at it instead of just getting to second base in the neighbor's basement. For $80 per couple (after the initial $25 membership fee), you get to graze at the hot-and-cold buffet, refresh after any strenuous activity at the juice bar (no booze), watch porn in the main room, and swing, swing, swing! Sure, there are several little cubicles with signs on their doors forbidding anal, oral, and vaginal sex in which you and your date can have anal, oral, and vaginal sex, but the real attraction for most clients is the communal rumpus rooms where towel-clad or buck-naked couples roll around together. Technically, you're allowed to wear your clothes, but that would feel about as appropriate as wearing a bikini to a board meeting.

If you believe a sex club just isn't a sex club without handcuffs, you're better off heading for the **HELLFIRE CLUB** (28 Ninth Avenue; 647-0063), where you can listen to Led Zeppelin, watch a spanking-in-progress, ensnare your new friends in a spiderweb of chains, or witness somebody, like the nice elderly gentleman in plaid we saw on a recent Thursday evening, getting whipped on top of a motorcycle. The $25-to-$35-for-men, free-for-women door policy should pretty much tell you how likely you are to meet your dream girl in this dungeon, but fetishists will appreciate events like the Slave Auction, Mistress Evil's Gothic Party, Bound to Please, and, of course, the Spankers Ball.

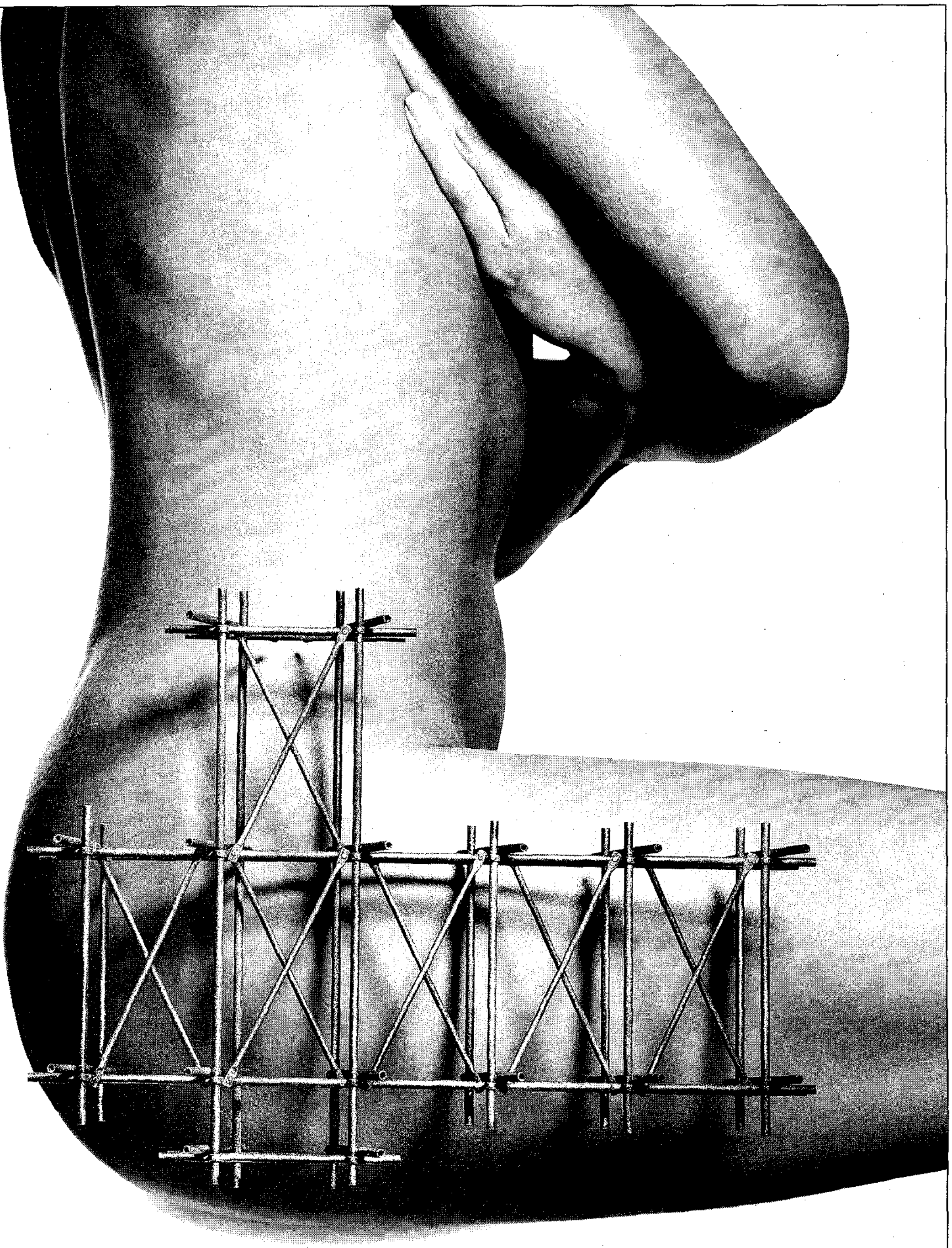
There's something for everyone (except men) at the **ASPARA** party on alternate Sundays at the classy Jet Lounge (286 Spring Street; 330-8165). At 10 P.M., it's just a lot of very attractive twenty- and thirty-something lesbos sipping half-priced vodka tonics and tapping their feet to progressive dance and house. But by midnight, the gals are dancing, and at around 12:30 A.M. (hold on to your baseball cap!), you get a *live sex show.* "We usually do the acts on the bar," says Sherry Williams, who started Aspara last summer with her partner, Vilma Martin. "Last week, I did myself at the front of the room, where there's more space. Basically, it's just an out-of-control party; our goal is to really push limits." Themes range from Miss Fist Butch Bottom to Unconditionally Submissively Yours. Admission is $8, or $6 with an Aspara flyer, and after you accumulate five little cat stickers on your "free pussy pass," you'll get one admission gratis.

If all this public promiscuity sounds like a bit much, perhaps you'd do better to visit the clean and friendly Lower East Side erotica mecca **TOYS IN BABELAND** (94 Rivington Street; 375-1701). Smutty books, plenty of vibrators, and a wall of dildos in all colors and sizes should help put an end to any masturbatory monotony you may be experiencing. (It's also nice to bring your new toys along when you play with other kids, as long as you are a good sharer.) In Toyland, the babes behind the counter are knowledgeable, helpful, and merciful; they won't even laugh at you if you ask to check out the "back massagers." Not that I'd know. ARIEL LEVY

Sapphic Bliss Lascivious lounging at the Aspara party.



Photograph by Kristine Larsen.



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began playing the original Copa in the fifties, says, "The Copa's the No. 1 club in New York. The best dance floor, the best groups, the best orchestra, the best dancers—and everyone looks very elegant." Even **Ralph Mercado**, co-owner of Copa competitor **LATIN QUARTER** (2551 Broadway, at 96th Street; 864-7600), best on Thursdays, says, "They're still the hottest. We're just happy to be running second." Both clubs offer huge dance spaces for salsa and meringue and smaller rooms with banging techno. Well-dressed Latinos sip caipirinhas and Cuba libres, but only for the few seconds before hitting the dance floor.

Selwyn Hinds, editor-in-chief of *The Source*, says the best hip-hop dance club is, "without a doubt, **TUNNEL** [220 Twelfth Avenue, at 27th Street; 695-4682] on Sundays with **Funkmaster Flex** at the wheel." With performances by **Busta Rhymes**, **Nas**, **Flipmode Squad**, and **Method Man**, the club showcases the best hip-hop talent in New York for a crowd that's consistently crazed.

For swingers, the **SUPPER CLUB** (240 West 47th Street; 921-1940) is the cartoonish fantasia of your zoot-suited dreams. But for a less crowded, less glam night with superb big-band swing, try Mondays at Harlem's **COTTON CLUB** (656 West 125th Street; 663-7980). **Mickey D.** of the Savoy Swingers says that "regular folk and professional dancers love the Cotton Club," where, she adds, "it gets hot around nine," as the twelve-piece band blares into its second hour of Ellington and Gershwin—but don't be surprised if they break into James Brown at the end of the set. The seats are always empty, the dance floor always full. Finally, Mickey D. recommends that you "wind down with the famous chicken and waffles" at **WELLS** (2247-49 Seventh Avenue, near 132nd Street; 234-0700), a 60-year-old supper club where you can take your last turn on the floor to the magnificent sixteen-piece Harlem Renaissance swing band.

Lost World Way across the sea, on Staten Island—the kingdom of Atlantis!

Bars You Don't Have to Shout In

Where can you have a drink in peace? Even taverns like Pete's, the Old Town, and Molly's—all cozy-*looking* and dripping with history—are noisy with loud drinkers, TVs, and blaring music. "That's the thing that's lost with a lot of places," says a perturbed **Denis Leary**, who favors the **DUBLIN HOUSE** (225 West 79th Street; 874-9528) for a quiet Jamesons and beer. "You can't sit and have a conversation." Fellow actor and gentleman drinker **Chris Eigeman** agrees. "I'm really over the whole screaming-at-the-person-you're-sitting-next-to stuff," he says. He'll only drink at establishments that can provide him with a stool. "Listen, if the question is 'What's the best bar to have a conversation in?' my answer is **WINDOWS ON THE WORLD**," Eigeman says. "If the question is 'What's the best bar to *overhear* a conversation in?' then it's the **CORNER BISTRO** [331 West 4th Street; 242-9502]." Eigeman even recommends Windows (1 World Trade Center; 524-7011) on Saturday night: "It's totally pleasant. It's the polar opposite of the Old Town or the Ear Inn, but you can always find a seat, the bartenders are great, and you have a nice view."

Former Lion's Head bartender **Paul Schiffman** never bothered to find another hangout when the Lion's Head closed in 1996. But there is one place both the 72-year-old former Merchant Marine captain and *New York* Magazine have fallen for: the **INTERNATIONAL BAR** (120½ First Avenue; 777-9244). It has the right vibe: long, narrow bar; no TV; jukebox at a pleasant volume; no pretension among the regulars, whose faces glow in the Christmas lights strung up behind the bar. On a recent visit, Schiffman greets his shot with uncharacteristic glee: "Look at the size of that! It's a triple! Well, a good double, anyway!" Then he takes a window seat, lights a Lucky, and starts talking.

Theme Bars

Despite the celebrated demise of the Fashion and All-Star cafés and the imminent disasters of **Steven Spielberg**'s aquatic Dive! (in L.A.) and **David Copperfield**'s Magic Underground, theme spots haven't died. The best motifs have thrived—hell, even the evil survive: **Howard Stern** still loves Scores, and the Motown, Hard Rock, and Harley Davidson cafés continue to affront the sensibilities of every taste arbiter in the city. Theme bars are booming: from the

Photograph by Kenneth Chen.

extraterrestrial (Mars 2112) to the trendy terrarium (Orchard Bar), from the Moroccan chic of Kush and Fez to the Detroit scrap heap of Motor City. You may even spot **Will Oldham**—indie rock's odd, new patron saint—conferring with the robed "brewist monks" in their East 7th Street "Temple of Beer Worship," Burp Castle. And while not all downtown theme bars work, there are a few gems: The Library keeps its pedantic theme low-key, and Idlewild painstakingly re-creates the claustrophobic interior of a swingers' jet, complete with high-altitude drink prices.

New York's best theme bars, **BEAUTY BAR** (231 East 14th Street; 539-1389) and **BARMACY** (538 East 14th Street; 228-2240), are guarded by the good witch of kitsch **Deb Parker**, founder of seminal theme bars Babyland and No-Tell Motel. Parker, who says poorly contrived spectacles fail because "they have no soul," describes her bars as loving acts of "hysterical preservation." Her passion for kitsch complements her conviction that "drunks like to look at things." Though sometimes flooded by Eurotrash who gawk at the antique hair dryers, medicines, skin lighteners, and suppositories on display, both bars are still, believe it or not, *fun.* At Beauty Bar, ten bucks gets you a manicure and a drink at happy hour; at Barmacy, you're prescribed "sanctioned medications" not so different from patent medicines. Parker's next high concept? Opening "an entire house as a bar in Brooklyn, where people can have a drink at the dining-room table or on the sofa in the living room."

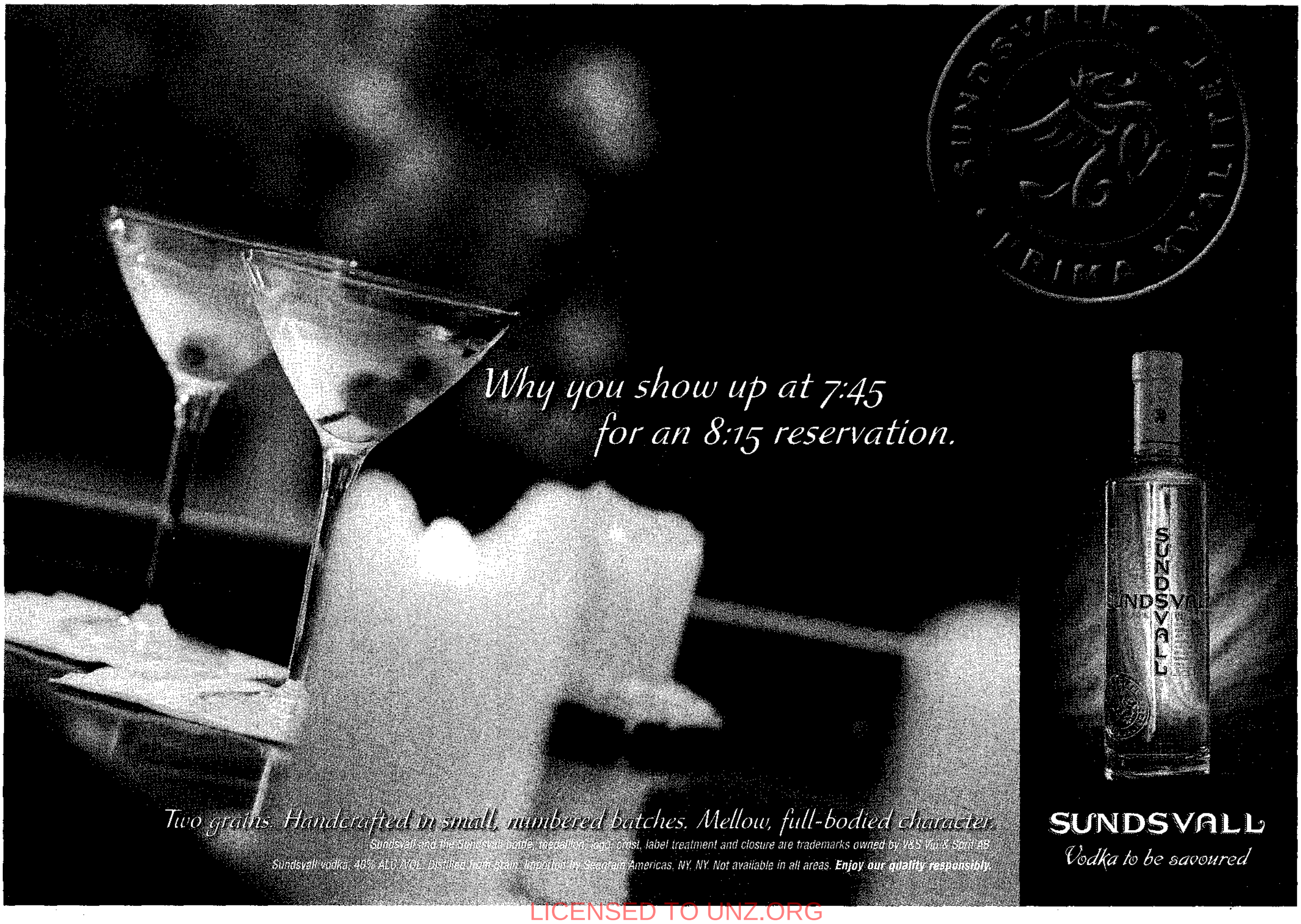
Staten Island Bars

"Once in a while, I went to a place called Fitzgerald's, in West Brighton," recalls interior designer **Mario Buatta**, who, yes, grew up on Staten Island. "That was 1958, and Staten Island was the boondocks. Fitzgerald's was on the edge of a marsh. It was where the racy kids went, driving up in their roadsters. There were some great old bars back then, but there were never any dance places or anything like that."

It may have taken almost until the next millennium, but Staten Island now has **ATLANTIS** (2066 Hylan Boulevard; 718-980-1111), a dizzying 5,000-square-foot, $1.5 million (and long overdue) tribute to the lost underwater civilization. Every Friday and Saturday night, a long line of twentysomethings snake down from the club's entrance, all of them dressed in black. "No sneakers or casual dress," says Anthony Santo, a bartender and the son of owner Vito Santo. Once inside, patrons cavort amid the stucco coral reefs and dart, gobylike, into and out of deep-sea caves framing backlit wall murals of mermaids, eels, squid, and dolphins. People drink at bars decorated with rock overhangs, dance under a ceiling of marcelled waves, or attach themselves like barnacles to the champagne lounge, where crumbling Grecian columns jut out from simulated volcanic rock. "Without a doubt, it's the hottest place on the island; it's where a lot of people go before going up to the city," says one 22-year-old Staten Island barhopper, who goes even further: "The place is so phat, there's no reason to go to the city to party." Yo ho ho.

Queens (the Borough) Bars

Queens has been using diversity as its chief selling point for years, and there isn't a more diverse bar than **NETWORK CAFE** (108-02 72nd Avenue, Forest Hills; 718-263-5700). In the French Provençal–styled main room, the bartender's KLA key chain jingles as she



Why you show up at 7:45
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SUNDSVALL
Vodka to be savoured

pours Courvoisier for two middle-aged Serbs sitting across from a guy on leave from a Swiss anti-armor division, while a table of Russians sing along to "Just Like a Woman." In the downstairs lounge are Indians, Greeks, Koreans, more Russians, even a few Wasps. It's the U.N.—if Kofi Annan served mixers that could stun a delegate. There's free jazz Thursdays and Saturdays. Extra amusement: watching the intoxicated try to navigate the spiral staircase.

BROOKS 1890 (24-28 Jackson Avenue, Long Island City; 718-937-1890) has actually been there only since 1905; the current owner has preserved the turn-of-the-century-saloon feeling with such Victorian trimmings as a 1904 Tiffany back bar, etched-glass lamps, and a 1903 oak bar. Unfortunately, the area is almost entirely commercial, and most of Brooks's business comes from the looming Citicorp building across the street, so the place closes by eight (nine on Fridays)—after the last groggy Citi-human has cleared out—and it's not open on weekends. But try it at happy hour or for that sweet vacation from reality that is afternoon drinking.

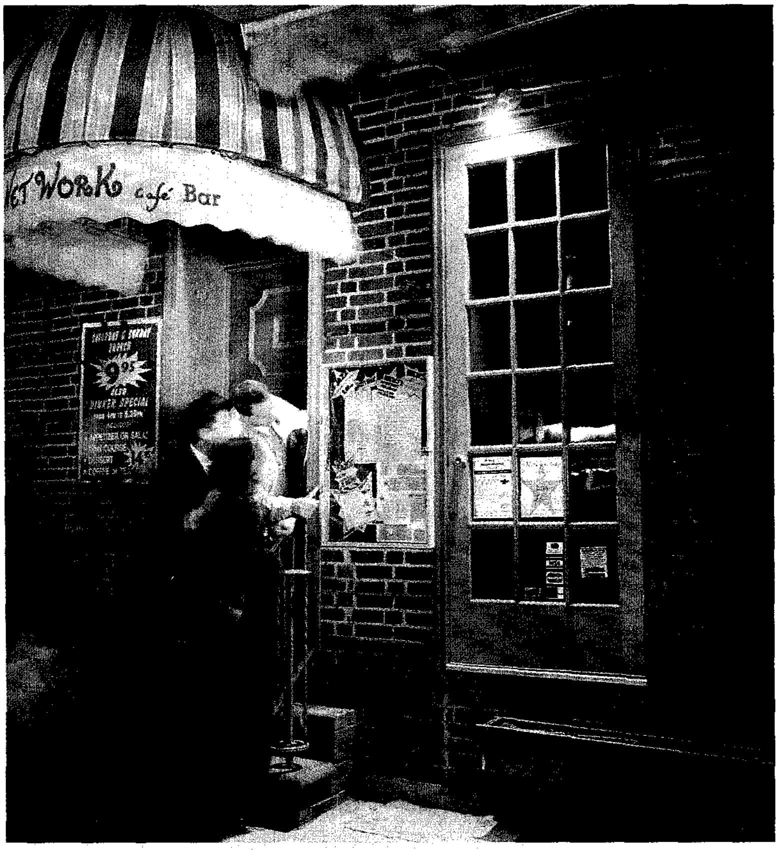
Rapper **Lil' Mo** hits **PROPER CAFE** (217-01 Linden Boulevard, St. Albans; 718-341-2233) for its Thursday and Sunday karaoke nights, but there's action to be found every evening of the week. **Daymond John**, an owner of Fubu, suggests Proper's Tuesday-night comedy showcase, something of a warm-up for *Def Comedy Jam* and *Showtime at the Apollo*. The pink walls and elegant glassed-in bar area take on a decidedly masculine atmosphere on Monday's sports night. Wednesdays are for live jazz, and it's live R&B on the weekends, when you're expected to leave your jeans and sneakers at home.

Brooklyn Bars

This is a borough of residents. Even those areas filling up with Manhattan expats invite commingling, and most establishments retain their local character. The **BROOKLYN INN** (148 Hoyt Street; 718-625-9741), in Boerum Hill, is a Victorian-era space that represents nineties Brooklyn at its best and worst. The soaring corniced ceiling, ornate oversize mirror, and Gothic iron-and-wood exterior lend a respectable patina to a scene often overcrowded with newcomers. Come for the late-afternoon sun streaming through tall, arched windows, but be prepared for the 10:30 rush. **SPARKY'S ALE HOUSE** (481 Court Street; 718-624-5516), with 30 beers on tap and a mostly European bottled-beer menu topping 100, is a less pretentious alternative in Carroll Gardens. The front room looks like an upscale pizzeria and the game room is a bit seedy, but the blend of young and old, hip and dowdy, rewards the ten-minute walk from the subway. No wine or hard liquor, so drink your girlie Malibus and G&Ts elsewhere.

In Williamsburg, there's again a choice between the frantically jovial and the laid-back. The year-old **BROOKLYN ALE HOUSE** is the best of the former (103 Berry Street; 718-302-9811). Flocks of artsy young folk chat noisily to a jukebox soundtrack—Bowie to Beastie Boys. Oddly shaped wood tables almost accommodate a late-Friday overflow. But novelist and Williamsburg resident **Kate Christensen** senses a menacing subtext here—"frat-boy testosterone bubbling under a studiedly 'hip' surface"—and instead swears by century-old **TEDDY'S** (96 Berry Street; 718-384-9787), across the street. It's got the soaring interior and ancient detailing of the Brooklyn Inn without the crowd. "It's one of those rare creatures," Christensen says, "a real neighborhood hangout."

Even domesticated Park Slope has its share of newly hip bars. Punk-folkie **Elliott Smith** likes to keep a low profile at **O'CONNOR'S** (39 Fifth Avenue; 718-783-9721), a welcoming Irish dive and former speakeasy. "They've got a great jukebox," he says. "It's also nice and dark." Farther down Fifth, bordering the Gowanus hinterlands, newcomer **GREAT LAKES** (284 Fifth Avenue; 718-499-3710) has earned a loyal Gen-X following. Its dim light, exposed brick, and contrived aura of lofty disrepair match a clientele that flaunts its angst. Bartenders are given too much license with their favorite sounds—Stereolab is good music unless it's the *only* music. But Monday through Wednesday, live jazz acts take over, and Thursday is the night of the living indie-rockers. The owners plan to expand the rock lineup to Fridays, with indie hits like



Outer-Borough Chic Patrons outside the Network Cafe in Forest Hills.

Photograph by Kenneth Chen.

Versus and Saturnine. Great Lakes is officially a scene.

Manhattan Bars

You just want a place to meet your date—or sit and ponder the lack thereof—over a sophisticated (and substantial) cocktail. In a city where the number of bars outnumbers even Gaps, it becomes that much more difficult to differentiate the enabling from the buzz-killing. A new addition, **JOE'S PUB**, inside the Public Theater (425 Lafayette Street; 539-8770), has the most compelling mix of modelizers and celebrities (**Donald Trump**, **Jennifer Lopez**, and, of course, **Leo**) ordering up the joint's signature Mojitos ($7), a mixture of white rum, fresh lime juice, bitters, and fresh mint leaves. Nightlife czar **Serge Becker** (Bowery Bar) has transformed a grungy office space into a swank boîte that achieves a denlike feel in spite of loft ceilings and an illuminated zebra-patterned bar. On Wednesdays, late-night salsa begins at 11:30; every other Friday features Future Proof, a performance of Indian-style drumming.

The dimly lit **TEMPLE BAR** (332 Lafayette Street; 925-4242) is still perfect for a clandestine tête-à-tête. Cocktails are served in crystal martini glasses. The margaritas may be the best in city, but their Sidecar variation, called a Sidekick, with pear flavoring ($11.25), is a close second. The ideal "affair bar" has one drawback: The couple next to you is invariably getting it on.

If the transient drama of a hotel lobby is what you crave, **KING COLE** bar, at the St. Regis (2 East 55th Street; 753-4500) remains true to form—blue-blazered businessmen, prices as oversize as the wine glasses. For the cargo-pants-and-leather-jacket crowd, "the Horseshoe Bar," or **7B**, as it's most often known, at the corner of 7th Street and Avenue B (473-8840), maintains a cult following. It remains **Janeane Garofalo**'s saloon of choice. "The bartenders are always nice," she says. "And easy on the eyes."

Bronx Bars

Once upon a time, before Bronxites thought to trade in their el-shaded, laundry-pin-and-stoopball-rich existences for the strip malls and deer ticks and aluminum-sided, elevated-ranch destinies of Long Island and Westchester County—you couldn't go ten feet in the borough without streeling into a great bar. There was Henry's Bayview Inn, where **DiMaggio** might stop in after batting practice (or the **Babe** might carry on before it), and the Unter Den Linden—the Bavarian beer garden diagonally across from **Cynthia Ozick**'s parents' drugstore at Pelham Bay Station. Gone too is the Pelham Heath Inn, where **Jake LaMotta** and his brother used to break horns. But all is not lost—for more than 60 years, the **SILVER EDGE** (4026 East Tremont Avenue; 718-824-7442) has stood proud (excluding a brief stint as a strip club named Ruffles in the early eighties) and without pretension at the top of East Tremont. Thanks to new ownership, the mahogany bar shines anew with twenty beers on tap. The calendar's booked with exceptional live music performed by resurging neighborhood one-hit wonders and nomadic cover bands, plus techno and disco nights that draw a rich mix of blithesome, good-hearted patrons—young and old—who prove that the Bronx is alive after all. And it's bumpin'.

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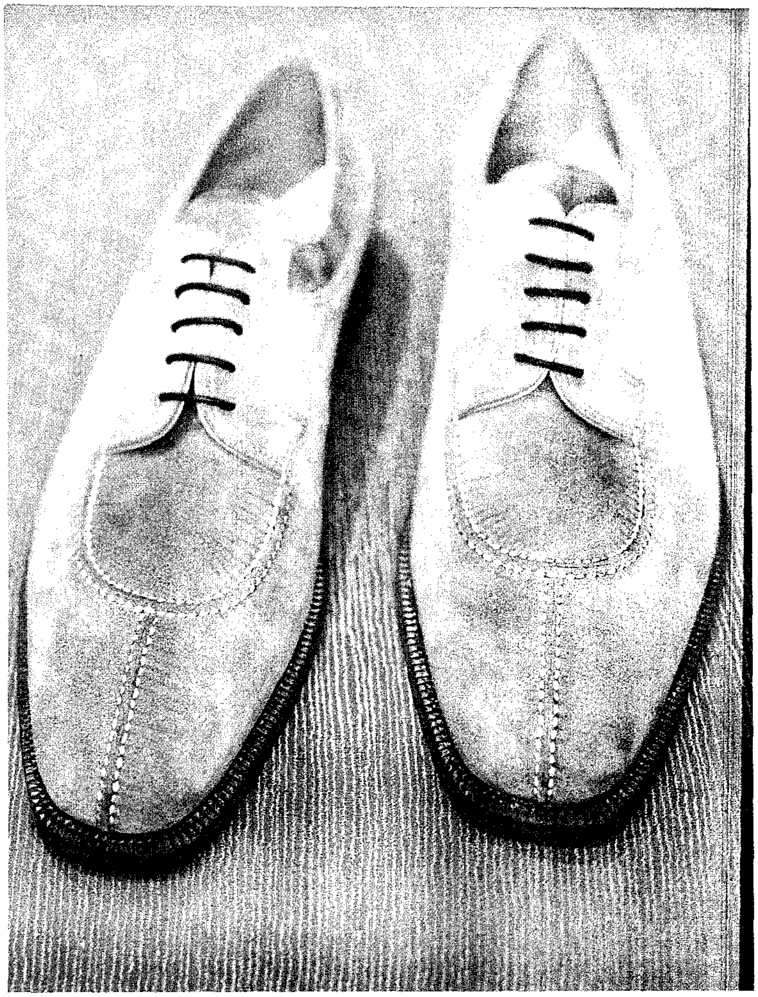
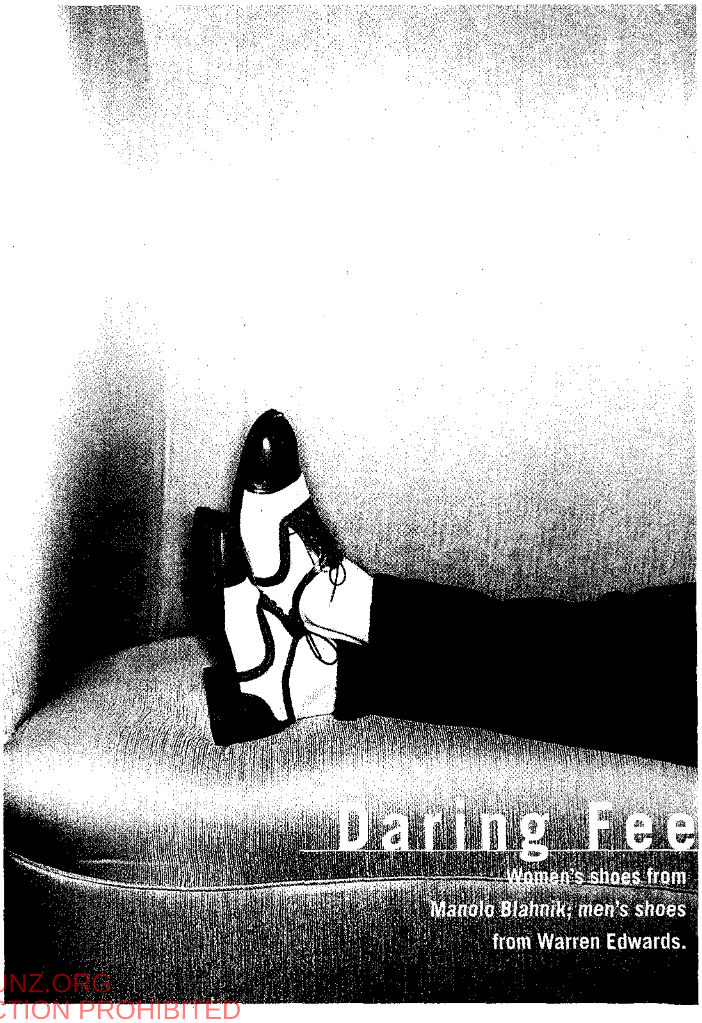




Daring Fee

Women's shoes from Manolo Blahnik; men's shoes from Warren Edwards.

best shopping

"Neither a borrower nor a lender be." That still allows *spender.* Where to get illegally soft cashmere, spectacular spectacles, and technicolor bouquets.

Women's Shoes

Stepping into **BERGDORF GOODMAN**'s (754 Fifth Avenue, at 58th Street, second floor; 753-7300) elegant shoe salon, with its tan leather rococo chairs, plush ivory settees, and golden chandeliers, you're sure to feel like royalty. Here, footwear designers from Richard Tyler and Diego Dolcini to Gucci and Tod's hold court for your pleasure. "They have *everyone's* shoes," says cosmetics diva **Bobbi Brown**, explaining why Bergdorf is her pick for a one-stop shoe mecca. If its smart collection isn't enough, Bergdorf's end-of-season sales will be sure to draw even the most jaded of princesses back for seconds. If downtown chic is your style, then head to the fifth floor, where low-to-the-floor black-leather serpentine seating and sleek, modernist works from labels like Sigerson Morrison and Espace belie the store's midtown address.

Just a few blocks down from Bergdorf is the land of the shoe du jour competition. **JIMMY CHOO**'s (645 Fifth Avenue, at 51st Street; 593-0800) sexy satin heels are a hit with young glitterati like **Shoshanna Lonstein** and **Alexandra von Furstenberg**, but **MANOLO BLAHNIK** (31 West 54th Street; 582-3007) is still the champ of the strappy stiletto. No one can rival Blahnik's palette of colors, fabrics, and trimmings, but to walk in the master's shoes takes practice. "I love Manolo Blahnik, but I didn't realize that it was more of a stepping-in-and-out-of-the-car shoe," recalls model-actress **Carolyn Murphy**, "so I walked around Milan in these God-knows-how-high-heeled boots and then wobbled back to my hotel on a broken heel."

In the market for something more down-to-earth both in price and in heel height? **STEVE MADDEN** (540 Broadway, near Prince Street, 343-1800; 150 East 86th Street, 426-0538; and 2315 Broadway, near 84th Street, 799-4221) holds the title for affordable facsimiles of the trendiest styles. Superpublisher **Judith Regan** is a regular, as is Bobbi Brown, who judges: "Steve Madden does great knockoffs."

Men's Custom Shoes

Having difficulty finding those alligator wing tips in lavender? Or a pair of elegant Nappa-leather loafers—with, uh, fur lining and in two different shoe sizes? Whether your taste is basic or bizarre, **WARREN EDWARDS** (475 Park Avenue, near 57th Street; 752-4883) can design made-to-order footwear in hundreds of styles and colors using various traditional and exotic skins. "Mostly, people are looking for exceptional quality or unusual exceptions," says Edwards. "This is a candy store for shoe fanatics." When we visited the storefront showroom, regular customer **Luther Vandross** was ordering two pairs of pricey custom lace-up satin shoes—in navy blue and dark brown—with patent-leather accents. "My voice, Warren's shoes, what could be better?" volunteered the soul singer. Edwards's clients—who also include **Martin Scorsese**, **Paul Simon**, and **Gregory Hines**—gladly pay thousands of dollars for a particular look or fit. Although Edwards e-mails specs to his cobblers in Italy, orders can take up to three

Photographs by Zubin Shroff

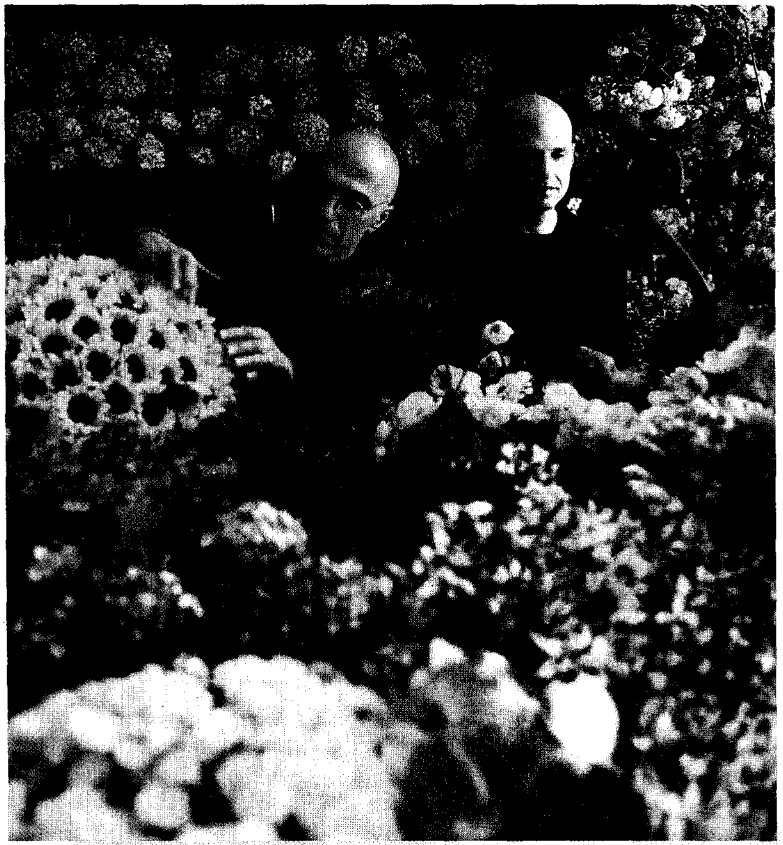
months to complete. If you can't wait that long, the store also keeps several dozen handmade ready-to-wear models in stock, starting at around $400.

Athletic Shoes

With new sneakers hitting the streets every three months, the best place to keep up with the latest foot fetishes is **PARAGON SPORTS** (867 Broadway, at 18th Street; 255-8036). While stores like the Sports Authority and Modell's (locations throughout the city) generally have lower prices and better clearance sales, they're no match for the breadth of styles and brand names in Paragon's basement shoe section (not to mention the hiking-boot room on the second floor). There's even space enough down there to take your favorite pair on an abbreviated test run. Just make sure to go on a weekday: Busy Saturdays and Sundays will frustrate even the most positive attitudes.

Eyewear

Forget plastic surgery—a great pair of specs can do as much for your face, and you can reverse the metamorphosis whenever you like. "I buy glasses like I buy shoes," says the actress **Betty Buckley**. "Funny ones, studious ones, eccentric, pretty, athletic, and an elegant pair or two for the evening." Buckley is partial to **ROBERT MARC** (five locations in Manhattan), the exclusive New York distributor of such designer frames as Lunor, Frédéric Beausoleil, and Kirei Titan as well as its own Robi-brand buffalo-horn designs. And for classic cool, it's the only place to find Retrospecs, a line of reconditioned antique eyewear from the 1890s through the 1940s. Acutely aware of the difficulty of deciding on frames, the Robert Marc staff considers it unconscionable to allow you to purchase any that don't suit your face. In fact, it's the one place the actor **Peter Gallagher** is allowed to shop without his wife: "The people there help me avoid very costly errors," he says.



Beauty in Bloom Avi Adler (left) with partner David Stark.

The smart, understated designs of **OLIVER PEOPLES** have created something of a cult over the past decade, and the store that opened here last year (366 West Broadway; 925-5400) is the only place outside L.A. to see the grand collection in its entirety ($175–$335). **Helen Hunt** has certainly earned a prominent position at the Peoples clay table with her 30-plus pairs. "I'm obsessed," she explains unnecessarily.

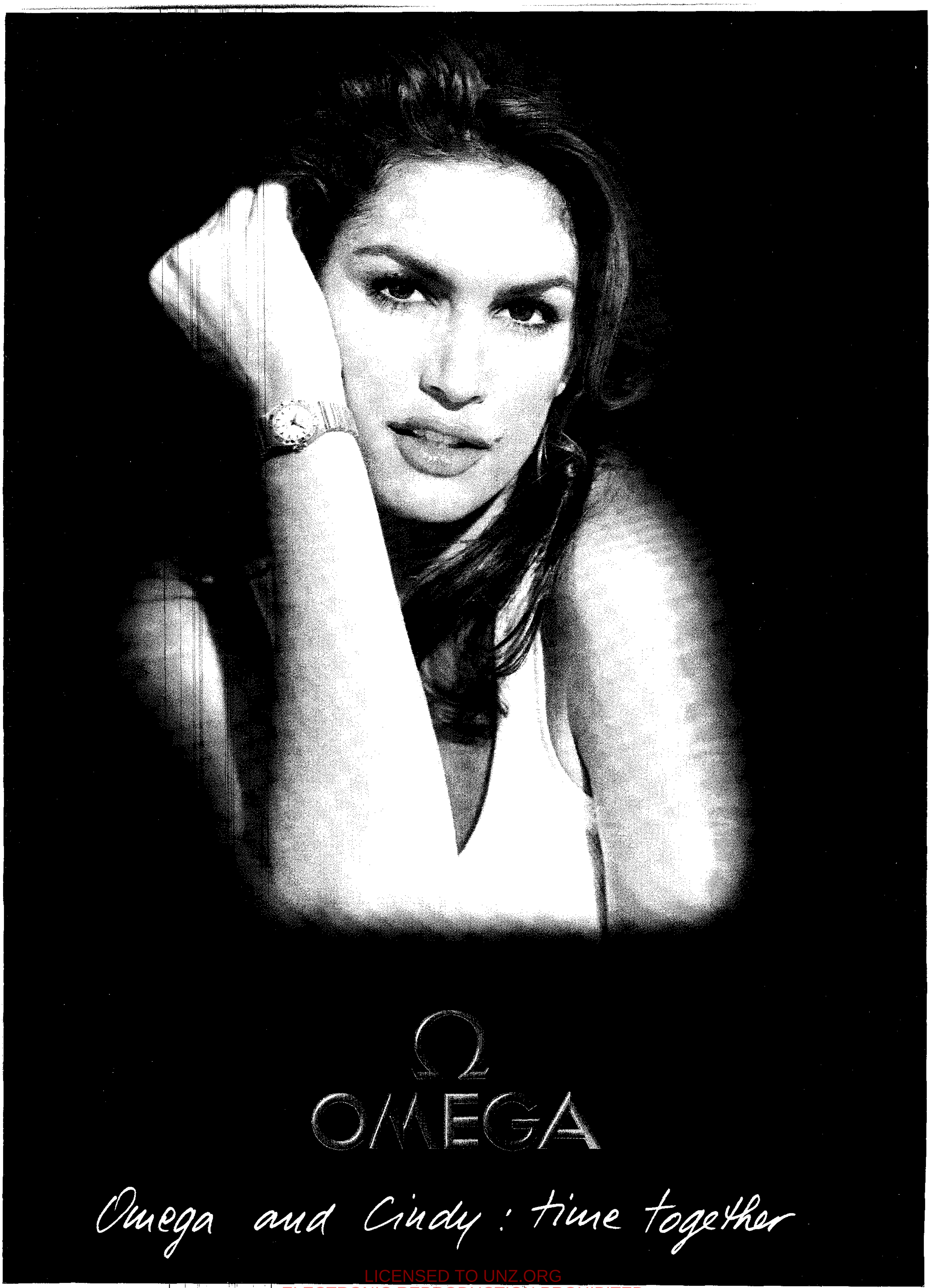
Flowers

The best-kept secret among party planners is **AVI ADLER** (87 Luquer Street, Brooklyn; 718-243-0804). Avi and his partner, David Stark, both former painters, create modern, fanciful designs in their Brooklyn studio—like the wall of 8,000 lemons smothered in baby yellow chrysanthemums they mounted for an *Esquire* party. While their work can be edgy—for the "Brite Nite" gala last month at the Whitney, they fashioned an aerial landscape from 5,000 Swarovski cut crystals meant to look like "stop-action rain"—and their client list intimidating (Estée Lauder; Goldman, Sachs; Louis Vuitton; the New York City Opera), they assure us that they are not above putting together fabulous flowers for the ordinary Joe's event. They will not do single arrangements, however. For that, you'll want to call the up-and-coming **SPRUCE** (75 Greenwich Avenue; 414-0588) or **BELLE FLEUR** (11 East 22nd Street; 254-8703). Spruce has developed a dedicated following for its simple, whimsical arrangements, like its trademark wooden crate full of roses, tulips, and sweet peas. Belle Fleur's bouquets are more flamboyant; even its least-expensive arrangement ($50)—an orange glass vase brimming with pink and pale-orange roses and fragrant hyacinths— seems to explode with enthusiasm. Hotelier extraordinaire **André Balazs**, who sends flowers on almost a daily basis, is partial to David Brown of **FLOWER SHOP** (399 Bleecker Street; 352-1224). "I use him for all of our personal things, and for everything we do at the Mercer hotel and kitchen," Balazs says. "He has an exquisite eye, and always seems to find the most exotic and erotic vegetation."

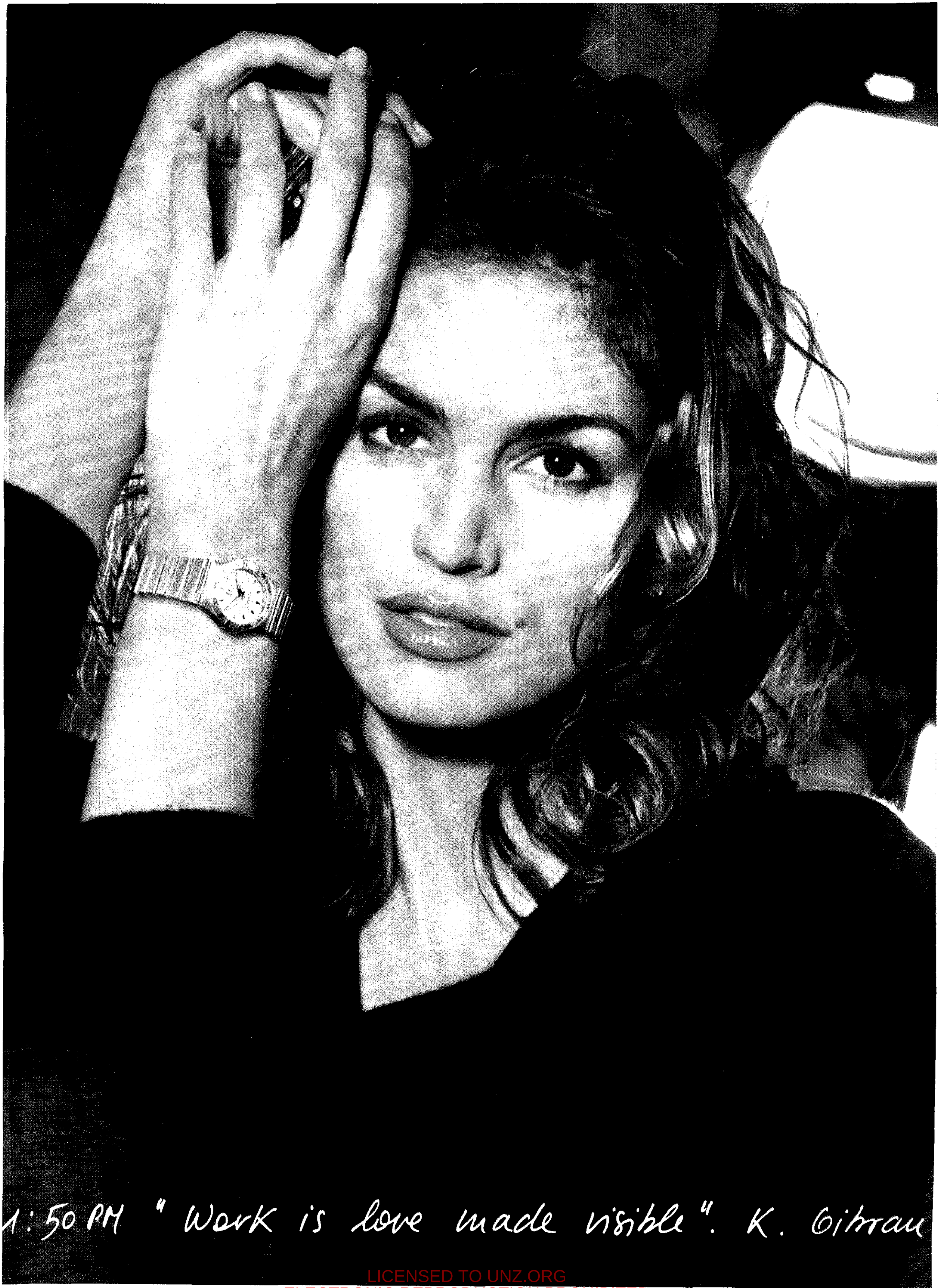
Pots & Pans

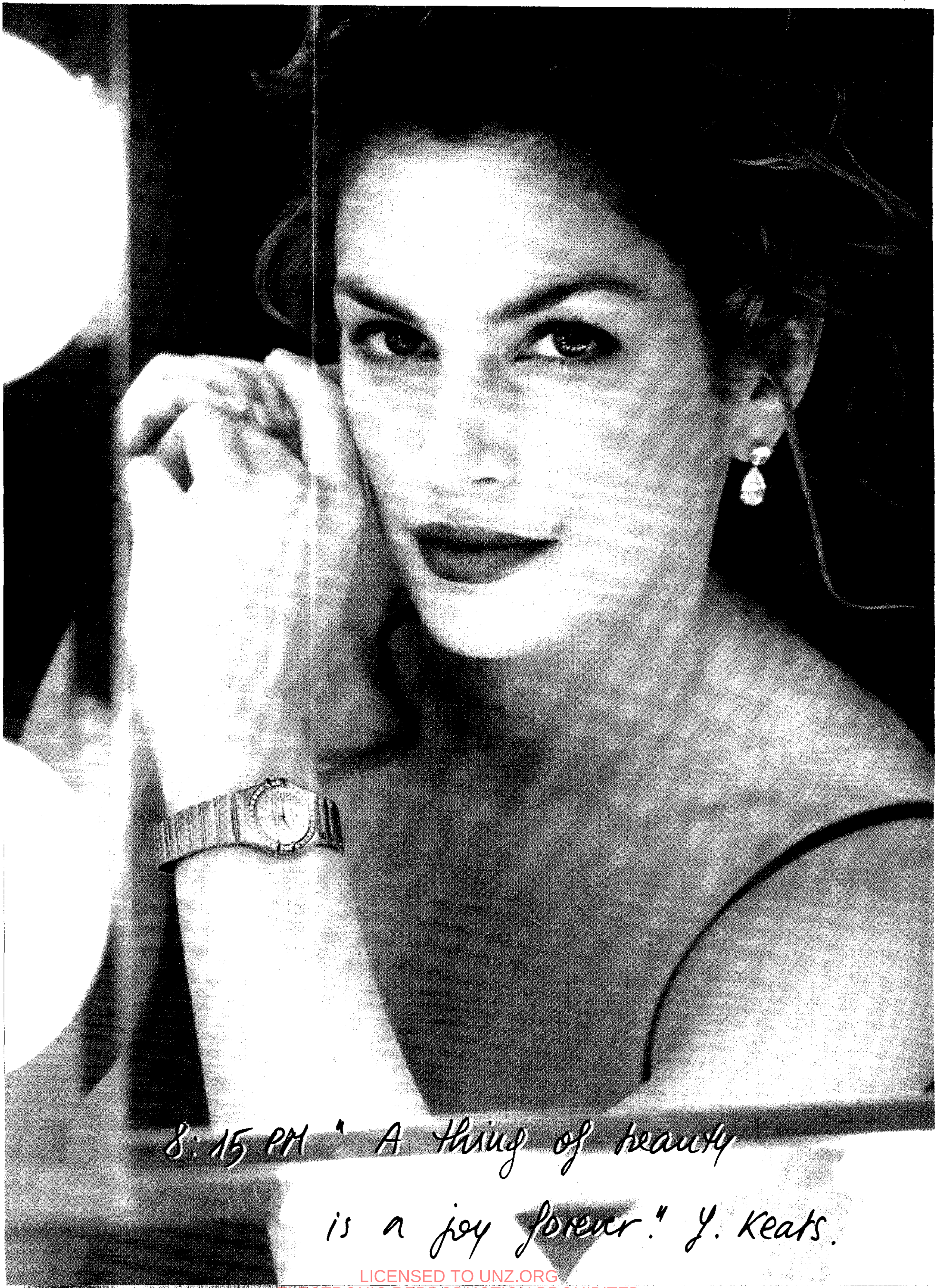
New York's superstar chefs may differ over ingredients and techniques, but they're in surprising accord when it

Photograph by Amy Freeth.


OMEGA
Omega and Cindy : time together

7:16 AM "Seize the day!" Horace


1:50 PM "Work is love made visible". K. Gibran


8:15 PM "A thing of beauty
is a joy forever." J. Keats.

Celebrity Picks

"Hey, wasn't that just . . .?" New York's more conspicuous consumers offer up their favorite places to shop.

The average American saved zero percent of his after-tax income this past January, and in February actually managed to be 0.2 percent in the hole. Are we doomed, or are we simply the most profligate consumers in history? Below, some notable New York residents and visitors reveal where they go to rid themselves of unsightly cash.

Ray Romano, actor-comedian
EDDIE'S SWEET SHOP (105-29 Metropolitan Avenue, Forest Hills; 718-520-8514): "I love the old-fashioned ice-cream-parlor feel. Everything is homemade, and for some reason, the owner always called me, with his thick accent, Mr. Big— 'Mr. Big and his ice cream.' I don't know why, but it made going there fun."

Russell Simmons, mogul
JIMMY JAZZ (various locations): "Sure, I go to Gaultier and the rest of that crap, but Jimmy Jazz is the coolest store in New York; they set the trends. All the stars shop there—the ones that matter." **SHINE JEWELRY** (15 West 47th Street, Booth No. 6): "They gave me such a good price on a platinum eight-carat ring for my wife that I thought I'd get arrested."

Gil Bellows

Ed Koch, film critic–TV personality
BROOKS BROTHERS (346 Madison Avenue, at 44th Street; 682-8800): "I buy all my shoes and clothing there. Twice a year they have a 50 percent–off sale, so you find a pair of English shoes that are normally $388 and you pay half. I love sales. How else do you get rich?"

Gil Bellows, actor, *Ally McBeal*
DUANE READE (various): "If you ever need Vaseline, jumper cables, and a pack of smokes at 3 A.M., there they are."

Trish McEvoy, makeup artist
26TH STREET FLEA MARKET (corner of Sixth Avenue): "You really have to hunt, but when you're lucky, you can find wonderful vintage clothing and unusual items for the house—silver frames, antique dishes, perfume bottles."

Funkmaster Flex, D.J.
LORENZO AUTO GLASS TINTING COMPANY (47-52 Bronx Boulevard; 718-994-9100): "A guy in there named J.D. always gets me the hottest rims for my cars. He gets the newest styles before anyone else."

Raoul Felder, divorce lawyer
FAIRWAY (two locations in Manhattan): "You go into the meat section, and they put you in an insulated coat. There are very friendly people buying seven tons of dishwashing detergent." **H. HERZFELD** (507 Madison Avenue, between 52nd and 53rd Streets; 753-6756): "They carry this Swiss underwear called Zimmerli, which is nearly impossible to find in New York."

Deborah Gibson, actor-singer
REMINISCENCE (50 West 23rd Street; 243-2292): "They have tons of vintage clothes and gimmicky gadgety items, which I'm a big fan of: glitter makeup, lunch boxes—I like to use a lunch box as a purse. I'm Gimmick Girl."

John Leguizamo

John Leguizamo, actor-comedian
"I dig that store in SoHo [**EVOLUTION**, 120 Spring Street; 343-1114] with all the dead animals. You never know when you're going to need a rhino hide. There is a crazy-cool old-school sixties-and-seventies store [**ART AND INDUSTRIAL DESIGN SHOP**, 399 Lafayette Street; 477-0116] that sells ancient technological attempts like Smellavision. I dig this video store [**ANIME CRASH**, 13 East 4th Street; 254-4670] that sells anime. They sell like Godzillas and Astro Boy and Kimba the White Lion."

Gay Talese, author
BELGHITI TAILOR (141 East 62nd Street; 751-9434): "Dean Belghiti just made a tux for the world's tallest major female novelist, Jane Smiley, and she's happy with the fit (and pleased he didn't charge her double the price)."

Al Roker, meteorologist
JAY KOS (986 Lexington Avenue, between 71st and 72nd Streets; 327-2382): "It's a small clothing shop, so this guy Jay knows his customers personally. He'll see something and say, 'This is Al.' " **COSTCO WHOLESALE** (32-50 Vernon Boulevard, Long Island City; 718-204-7443): "It's a huge fight with my wife every time I go there, because I like to buy the 800-roll package of toilet tissue. She says, 'What are we gonna do with it?,' but to me it's like money in the bank. I think it's a guy thing."

Deborah Gibson

IAN SPIEGELMAN

Photographs: top, Evan Agostini/Gamma Liaison; middle, Lisa Rose/Globe Photos; bottom, Gregory Pace/Sygma.

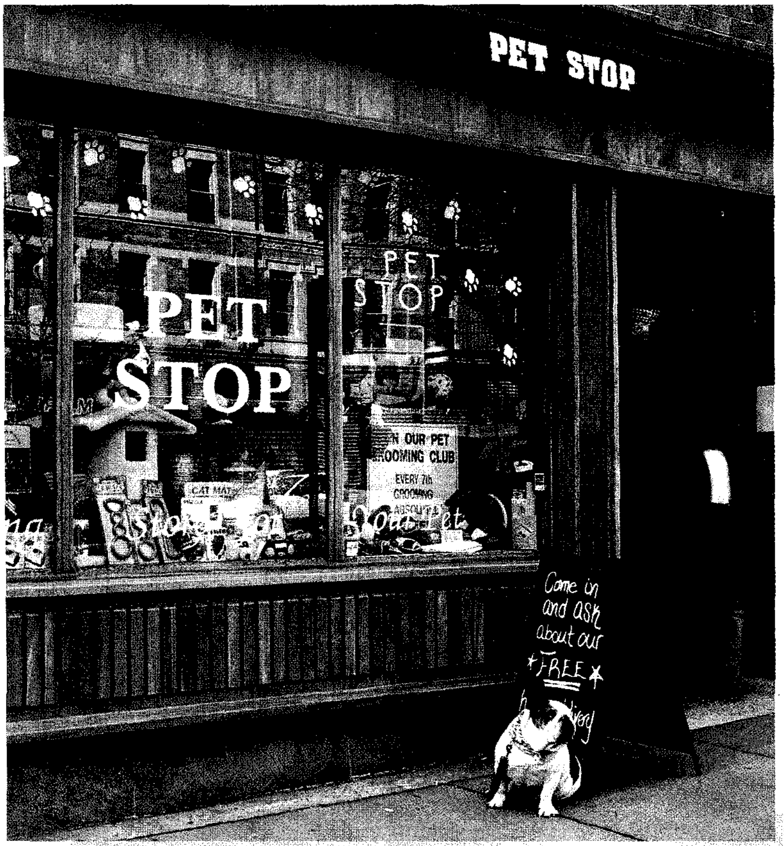
shopp ng

comes to the pots and pans they use when cooking *à la maison*: it's **ALL-CLAD,** iron skillets, and **LE CREUSET**. The lone **CALPHALON** devotee is A-list restaurateur and cookbook writer **Danny Meyer**. "Just about every skillet I own is All-Clad," he says, "but every pot is Calphalon." He likes not only the quality but the company's generosity. Each spring and fall, it contributes $5 of the purchase price of its newest pan (this year it's an "everyday" ten-incher) to Share Our Strength, an organization that feeds the hungry.

Mention quantity, and these pros are in total agreement: There's no need to invest in dozens of pots and pans in different sizes and shapes, or any of those "master" ten-piece sets. While they've all accumulated vast amounts of cookware over the years, most items remain in the cupboard for months at a time. At home, four-star chef **Daniel Boulud** creates his culinary feats with two sizes of sauté pans and sauciers, a cast-iron skillet, a pasta pot, two sizes of roasting pans, and **STAUB**'s cast-iron braisiere. **Peter Hoffman** (of Savoy fame) works wonders with two skillets (one cast-iron, one All-Clad), a small, nonstick omelette pan, a saucier, a **GRISWALD** Dutch oven, and a pasta pot. And it needn't be state-of-the-art: Star chef **Anne Rosenzweig** of the Lobster Club is passionate about her mom's **LE CREUSET**s: "I may be imbuing them with qualities they don't have, but everything comes out with a wonderfully crusty exterior and nutlike flavor."

Pet Supplies

Rue McClanahan (otherwise known as Blanche, "the sexy one," from *The Golden Girls*) recommends **WHISKERS** (235 East 9th Street; 979-2532): "They have everything I need—from veggie dog biscuits to organic catnip." Super pet-store chains are the way to go—if you know what you want, how much you need, and where to find it. But if you crave personal attention and want someone knowledgeable about pets, **PET STOP** (1572 Third Avenue, between 88th and 89th Streets, 410-4100; 564 Columbus Avenue, between 87th and 88th Streets, 580-2400; and 3605 Riverdale Avenue, Bronx, 718-549-5900) has everything from posture-correcting food bowls for bigger dogs to a new cat litter made of 100-percent dried corn that flushes easily and won't harm your cat if eaten. Gourmet cookies, canine ear wipes, and even digestive-tract conditioner line the shelves. Prices are reasonable; every seventh bag of food is half off.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BIGELOW PHARMACY (414 Sixth Avenue; 473-7324), the oldest apothecary in the country, has built its reputation on terrific service and an unparalleled range of prescription drugs kept constantly in stock. But much more fun than buying medicine at Bigelow is picking up treasures for your bath, like a sleek silver bottle of Claus Porto bath gel that will fill your tub with wild pansy-scented bubbles, or a Kimono soap hand-wrapped in Japanese paper. Every hard-to-find indulgence you could want is under this roof, except the exceptional Kiehl's product line. The 148-year-old **KIEHL'S** pharmacy (109 Third Avenue; 677-3171) is still hard to beat for friendly service and generous samples, and the basic, often unscented products will always appeal to the classicists among us. If, however, you crave heavenly scents, head over to **L'OCCITANE** (locations throughout the city). Its signature fragrance manages to be both understated and wildly sexy. Besides, fiddling with the vintage-inspired tin tubes amid the chintz tablecloths and lavender sachets at these classy little shops will make you feel like you're in Provence.

Cashmere

For the best-quality Italian cashmere in cutting-edge shapes and colors, head down to the tiny NoLIta digs of Paris-based sweater designer **LUCIEN PELLAT-FINET** (226 Elizabeth Street; 343-7033). In the eighteen months since it opened, Pellat-Finet's 650-square-foot shop has attained a cultlike following, from **Gwyneth Paltrow** and **Tom Cruise** to **Diane von Furstenberg**, **Kenzo**, and **John Bartlett**, who stock up on the bright, color-blocked knits. "We've loved Lucien

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since the beginning, when he sold the line out of his apartment in Paris," raves Barneys executive vice-president **Judy Collinson**. "The shapes are classic with a very sexy, modern fit. And his *color*—who else would do an orange sweater with purple contrast? It looks like ice cream in the store." But you'll pay a pretty penny: from $400 for men's and women's tank tops up to $2,000 for beaded styles.

For chic, inexpensive sweaters in the most current shapes and colors (Marc Jacobs and Michael Kors look-alikes abounded last season), the fashion crowd likes the "Sutton Studio" private-label line at **BLOOMINGDALE'S**. Prices for the two-ply fashion styles range from $79 for a boat-neck sweater to $279 for a poncho. Prefer to spend on classics? In fall and winter, **BANANA REPUBLIC** (stores throughout the city) stocks soft, figure-flattering basic styles for men and women in neutral colors. All are a deal: from $98 for a short-sleeve tee to $245 for a men's four-ply boat-neck sweater.

Streetwear

Streetwear is back on the map again, thanks to the functional, cargo-influenced military-meets-bike-messenger look infecting everything from Old Navy to Miu Miu. But where do the city's hip-hoppers and D.J.'s look for inspiration? **Roy Dank**, a resident D.J. at Physics, New York's newest, coolest drum-'n'-bass party, loves NoHo emporiums like **NYLON SQUID** (222 Lafayette Street; 334-6554) that carry young British designers like YMC and shoes by Tsubo, which Dank describes as "Clarks gone futuristic." He's also devoted to **UNION** (172 Spring Street; 226-8493), where his fave item is a "hooded coat by Ouef," and **NOVA USA** (100 Stanton Street; 228-6844), for "really great, comfortable pants" to D.J. in.

Style by the Mile Streetwear fashions from head to toe at Nylon Squid.

As the only female member of the very stylish Busta Rhymes's Flipmode Squad, rapper **Rah Digga** likes to strike a balance between hip-hop's designer obsessions and streetwear cred. "When I want to get a jiggy outfit," she says, "I go over to **MONY** [250 West 125th Street; 665-2606]. They've got all the dope stuff from Iceberg. Their Brooklyn store [948 Flatbush Avenue; 718-282-9525] is more for everyday stuff. I go there to get the 'hustler bunny' look."

Innovative hip-hop producer **Prince Paul**, whose recent project *Prince Among Thieves* is the genre's first-ever "hip-hopera," avoids trendy lines at all costs. "They all come in these huge sizes, like XXXXL," he complains. Instead, Paul shops at **LEVI'S** (3 East 57th Street; 838-2188), because "their clothes, unlike a lot of the stuff from hip-hop labels, don't date that easily." When the B-boy bug bites, Paul's favorite spot for streetwear is the **BUSY BEE FLEA MARKET** (Sunrise Highway, Massapequa). "I usually go there before the summer starts to grab a bunch of BOSS shorts," Paul explains. "But you gotta be careful with what you buy—sometimes you'll come home and look at a jacket you bought and the tag will say GENUINE LEETHER."

Contemporary Furniture

After enduring a style drought that has lasted decades, New Yorkers are finally being rewarded with some furniture stores that offer excellent contemporary design. The boutique of the moment is **FURNITURE CO** (818 Greenwich Street; 352-2010), brainchild of architect David Schaefer, whose tastefully restrained furniture will be on exhibit this summer at MOMA in a show titled "The Unprivate House." The agenda of Furniture Co—in a reflection of the store's less-is-more-fabulous philosophy, the dot has been dispensed with—is as daring as it is admirable: to represent a group of like-minded designers steeped in the Donald Judd school of minimalism; to produce these exclusive designs themselves; and to add one new design-

Photograph by Kristine Larsen.

Super Bowls Artifacts from the recent past at Gansevoort Gallery.

er's name to the company letterhead every year. Be forewarned: Tables and upholstered pieces run as high as $10,000. But the quality is unsurpassed.

Antique Furniture

Forget about all the recent hype concerning highboys and tea tables of American provenance. When it comes to fancy antiques, the New York market is dominated by two categories: English and "Continental" (i.e., French). Each school has its temple of worship: Dalva Brothers, on 57th Street, caters to the pro-French crowd; Devenish & Company, on Madison, is where Anglophiles shop for heirlooms. Flying in the face of this either-or aesthetic is **H.M. LUTHER ANTIQUES** (35 East 76th Street, in the Carlyle Hotel, 439-7919; and 61 East 11th Street, 505-1485). What makes this uptown institution (founded in London in 1947) unique is that its clientele's taste is more eclectic but no less discriminating. Every period, from neoclassical to Baroque to mid–twentieth century, is covered—co-owner Dan Harrison is interested in "striking, unusual, and very stylish statement pieces that embody that undefinable *it.*" Top designers from **James Huniford** and **Stephen Sills** to **Peter Marino** to **Albert Hadley** have been spotted cruising the aisles of the uptown flagship store. Purists may scoff at such a radical mingling of genealogies and epochs, but **Mario Buatta** regards H.M. Luther as the definitive New York antiques store. "Dan has an incredible eye," says Buatta. "Even if it's something as simple as a pair of wall brackets, they will be the most interesting, most exquisite pair of wall brackets you've ever seen."

Mid-Twentieth-Century Furniture

The fashionable boutiques on Lafayette Street and in TriBeCa that specialize in groovy postwar furnishings may generate more press and certainly more foot traffic than Mark McDonald's **GANSEVOORT GALLERY** (72 Gansevoort Street; 633-0555), but the true connoisseurs prefer it that way. So keep it to yourself that this low-key establishment is the city's best source for mid-twentieth-century artifacts. Even the competition concedes the point. "Gansevoort Gallery is the gold standard," says **Evan Snyderman**, co-owner of R 20th Century Design, a trendy secondhand-furniture store in Williamsburg. "Mark's laid the groundwork for the rest of us." Today, Gansevoort boasts both unique products (a slant-back chair

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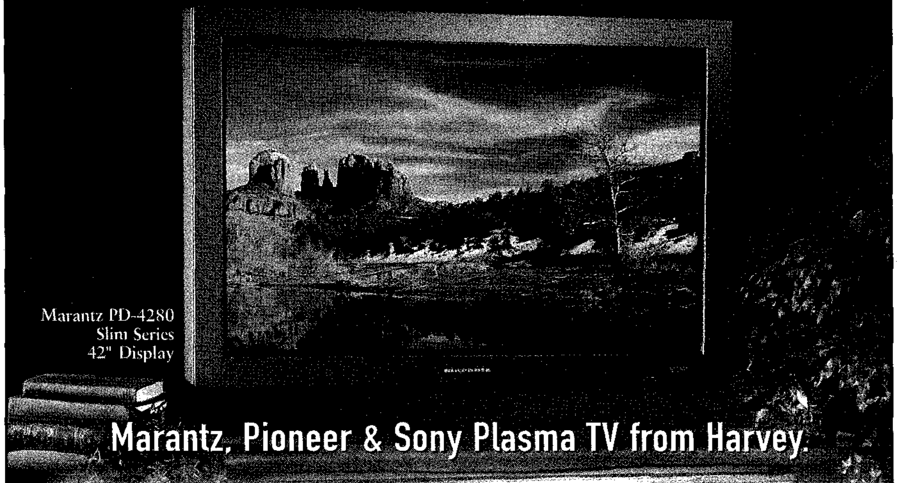

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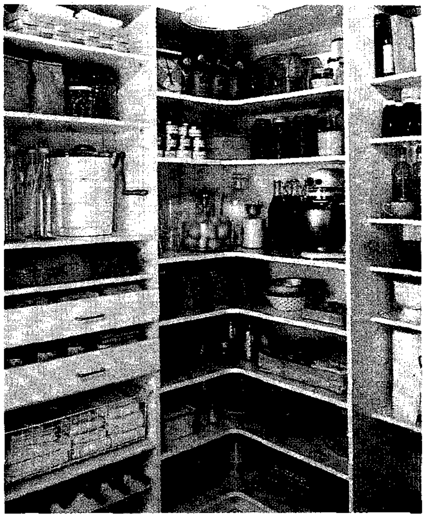

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from Frank Lloyd Wright's 1904 Larkin commission is a recent acquisition) and a fan base that regards McDonald's unerring eye and scholarship as definitive. "Mark is the man," says architect-to-the-stars **Alan Wanzenberg**, who counts Mick Jagger among his clients. "Before he came along, postwar design had a definite yard-sale mentality. Today, thanks to him, there is a curatorial aspect about this field that cannot be denied."

Gifts

Whether you're in search of a house gift for the Vineyard or a token of affection for your new beau, the buyers at **TAKASHIMAYA** (693 Fifth Avenue, near 55th Street; 350-0100) are likely to have something to please the lucky recipient—and your budget. The Tokyo-based specialty store is best known for its exquisite monochromatic floral arrangements, but you'll find seven floors filled with exceedingly covetable home, bath, and fashion accessories, from pashmina pillows to black pearl necklaces. Calming, Zen-like piano music staves off sensory overload, and even the humblest purchase rates the shop's elegant cream-colored box and must-have triangular paper bag.

Leather Goods

Buying leather goods in New York is something many of us do either in a department store or from a street-side vendor, whose low, low price includes that nice feeling that you've probably been had. For a store that makes leather items its specialty, **IL BISONTE** (72 Thompson Street, 966-8773; and 22 East 65th Street, 717-4771) is the connoisseur's choice. Its made-in-Florence items include the jumbo carry-on satchel, script covers (director **Ridley Scott** gives them away at wrap parties), signature strap billfolds (secured by a strap of lingerie elastic), and legal-pad binders. Inventory is fastidiously arranged, and products are available in a wide range of colors, from very Milanese chocolate brown to eye-popping primaries.

Swimsuits

That seasonal ritual of searching for a new swimsuit and finding only new cellulite is one we could all do without. The trick is to be a strategic shopper: Define your needs (if you travel more than a lap, forget macramé monokinis), and then find your maker. **Kate Spade**, the perkily perfect handbag queen, favors the classic four-triangles-and-floss construction that she first fell in love with while on holiday in Positano; closer to home, she'll restock at **CALYPSO ST. BARTHS** (280 Mott Street; 965-0990), which has just launched its own line of Caribbean-worthy stringy two-pieces ($70). **Mariejo Pasion**, the operations manager of Chelsea Piers, who coaches the NYU women's varsity swim team, is sold on **SPEEDO**: The company now offers, in addition to the essential one-piece that we all grew up with ($50; for stores, call 800-5-SPEEDO), a new bikini option for its Neotech line of tops that feature built-in support bras and boy-cut bottoms (sold separately, $28 each). Finally, for those among us whose bodies are bodacious and taut enough, the only bit of stretch we want comes from **TOMAS MAIER**, a sexy French designer who cuts the meanest, leanest swimwear around. Maier's creations are the closest thing out there to real fashion for the beach, but never fear—they are wave-worthy (from $190, exclusively at Bergdorf Goodman).

Vintage Clothes

"It's an exciting time to be in the business," says **RESURRECTION** co-owner Katy Rodriguez. "Clothing before has never retained its value, and now it's starting to." And how. Both noted designers and models looking for inspiration tear through the racks at her store (217 Mott Street, 625-1374; and 123 East 7th Street, 228-0063), where vintage couture starts at $50 (Pucci) and runs to $2,500 (Paco Rabanne). The inventory is unlike any other store's, with near-mint-condition North Beach Leather and "forgotten" labels like sixties Britain's Granny Takes a Trip. But if you want to rediscover the joy of finding cool old clothes at whim-ready prices, you can feel it at **HONEYMOON ANTIQUES** (105 Avenue B; 477-8768). Owner David Brockman—who collected his stash on his many trips to his hometown, Kansas City—has the unique stuff you associate with your favorite college thrift store. T-shirts start at $7, cocktail dresses are priced around $90, and, for the true collector, designer couture by names like Yves Saint Laurent and Halston is in the back (you have to ask for it). Ironically, the store's Avenue B location *prevents* it from being picked over by the Lower East Side's fashion crowd, says Brockman. "Celebrities and model-y folks don't come this far east."

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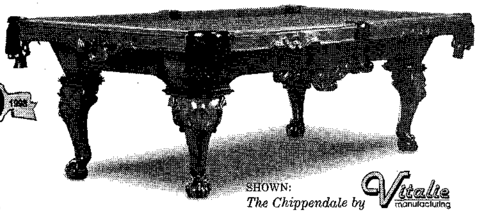

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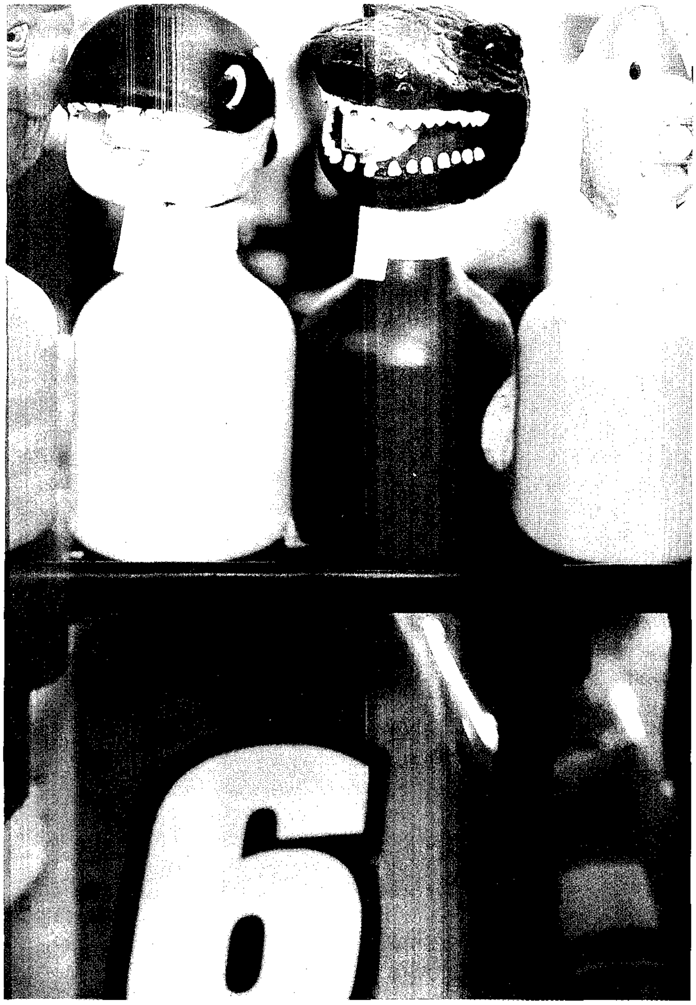
Haircuts

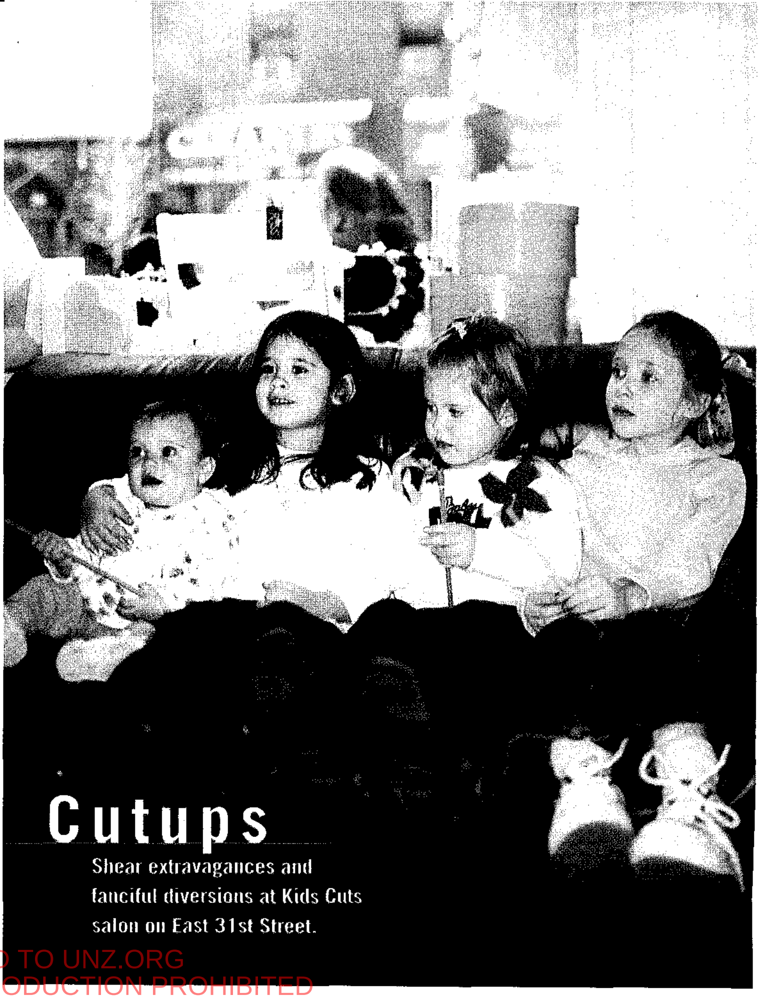
Bored by that bowl cut or worse that cost a fortune at your fancy-schmancy salon? A unique crop of child-friendly shops will not only cut your kid's hair but also deliver delightful distractions—all for under $25. At **COZY'S CUTS FOR KIDS** (448 Amsterdam Avenue, at 81st Street; 579-2600; 1125 Madison Avenue, at 84th Street; 744-1716; $24), a salon that attracts the children of **Rosie O'Donnell** and **Meg Ryan**, Junior can sit in a Jeep, watch *Star Wars*, or play Sega Genesis while a stylist goes to work with electric clippers the staff calls "Mr. Tickle." At **THE TORTOISE & THE HARE** (1470 York Avenue, at 78th Street; 472-3399; $22), toddlers turn into Tinkerbells, second-graders into supermodels (you can even throw a "Glamour Birthday Party" here). If you don't want to take a trip uptown, **KIDS CUTS** (201 East 31st Street; 684-5252; $21.95) is a children's hair salon as well as a fantastic toy boutique filled with exceptional educational games, not to mention the most adorable tutus. You can wander around and pick up perfect gifts while your child is getting a haircut. And every day is "twins day" at Kids Cuts: Bring your twins in for a trim and get half off the second cut.

Theater District Restaurants

Andrea McArdle—Broadway's original Annie—once missed a cue and had to be dragged unceremoniously back onstage from a restaurant next door called Jilly's. Someone had come to her dressing room and told her Frank Sinatra was down there and eager to make her acquaintance. "I figured if Frank Sinatra wanted you to go somewhere, you more or less had to," she says. Now playing Belle in *Beauty and the Beast*, the all-grown-up McArdle says her restaurant choices are frequently dictated by her 10-year-old daughter, actress Alexis Kalehoff, and her friends from the casts of *The Sound of Music* and *Les Misérables*, among other shows. "Of course, that group can't get enough of **MARS 2112** and **JEKYLL AND HYDE** because everything is *so* dramatic," she says. They're also partial to **KODAMA** (301 West 45th Street; 582-8065), an unassuming Japanese restaurant that, along with more conventional fare, serves unexpected sushi combinations, like a salmon, cucumber, and cream-cheese roll called the Philadelphia, and Alexis's favorite, the Manhattan, which has shrimp tempura and cucumber with a mayo dollop. McArdle gravitates to homey spots like the **HOURGLASS TAVERN** (373 West 46th Street; 265-2060), a romantic little space where each table has its own hourglass, which gets turned over when you are seated to remind you that you have a curtain to make. Perhaps a little cramped for small children, it's a nice choice for an older child, with tasty, under-$15 specials like grilled steak with mashed potatoes and broccoli and soup or salad. Another 12-year-old budding thespian, Sam Freund, likes the **WEST BANK CAFE** (407 West 42nd Street; 695-6909), a lively hub decorated with bright silk-screened prints, where kids will find a lot of dishes on the menu to their liking, including "pizzettes"; the restaurant will serve half-orders of pasta and adapt

Photographs by Zubin Shroff





Cutups

Shear extravagances and fanciful diversions at Kids Cuts salon on East 31st Street.

ki stuff

other items. Freund and his mother, Elizabeth Carpenter, collaborated on *Kids Eat New York*—sort of the *Zagat* of eating out with kids. Among their recommendations are the new, oversize outpost of **MANHATTAN CHILI** (1697 Broadway, at 54th Street; 246-6555), and **TENNESSEE MOUNTAIN** (121 West 45th Street; 869-4545), a multilevel, fast-paced version of the SoHo ribs mecca that's become a kid magnet to rival the ever-popular **VIRGIL'S REAL BARBECUE** (152 West 44th Street; 921-9494). But we'll cast our ballot with another relative newcomer, the theater district's clone of **JOHN'S PIZZERIA** (260 West 44th Street; 391-7560). In fancy digs across from the Majestic Theatre (where the Phantom of the Opera prowls), there's room on two levels for kids to run around. Service is fast and the food is reliably delicious—and suitable for the most discerning of young palates.

Clothing

The Pradas and Armanis will most likely appear soon enough, but it's comforting to discover that when celebrity types shop for the bulk of their kids' clothing, they go to **THE GAP** like everyone else. The pricier boutiques are reserved for specialty stuff, or party dressing. Actress **Phoebe Cates** (a.k.a. Mrs. Kevin Kline) favors **OILILY** (870 Madison Avenue, near 70th Street; 628-0100) for pants and dresses in eye-popping prints for just-turned-5 Greta. Seven-year-old Owen wears his sweats big and baggy, so Cates heads to **MORRIS BROS.** (2322 Broadway, at 84th Street; 724-9000) for the baggiest around, but she'll pop into **BÉBÉ THOMPSON** (1216 Lexington Avenue, near 82nd Street; 249-4740) for Chevignon sweats ("They wear so well") and for suits ("I buy him a Paul Smith each year"). Bébé Thompson is also high on actress **Tracy Pollan**'s (a.k.a. Mrs. Michael J. Fox) list for Petit Bateau T-shirts, bathing suits, and twirly dresses for the twins, 4-year-olds Aquinnah and Schuyler. Another Pollan favorite is **CATIMINI** (1284 Madison Avenue, near 91st Street; 987-0688)—she likes the French-cut pants and outerwear for Sam, who's almost 10, leggings and stretch pants for the twins. It's **POLO/RALPH LAUREN** (867 Madison Avenue, at 72nd Street; 606-2100) for Sam's sport jackets, **COCO & Z** (222 Columbus Avenue, near 70th Street; 721-0415) for stretchy velour dresses for the girls, and **MAGIC WINDOWS** (1186 Madison Avenue, near 87th Street; 289-0028) for splurges. **Cari Modine** (a.k.a. Mrs. Matthew Modine) is Matthew's manager, and mom to Ruby, 9, and Bowman, 13. For parties and such, Ruby has a surprising soft spot for lacy girly dresses and skirts, and she especially likes the ones in **THE WOODEN SOLDIER** catalogue (800-375-6002). Bowman is so tall that Modine turns to **BROOKS BROTHERS** men's department for sport jackets but **PACIFIC SUNWEAR** (364 Sixth Avenue; 228-2316) for what she calls his "California happy clothes."

Dance Classes

Check the red tutu at the door: **CREATIVE MOVEMENT AT THE JOFFREY BALLET SCHOOL** (434 Sixth Avenue, at Tenth Street; 254-8520) is a strictly pink affair. The hour-long class gives 3- to 4-year-olds a systematic introduction to the motor skills and discipline at the heart of classical dance. "Making a cookie" will soon become first position and "making a rainbow" second, but until then, creative movement is a combination of tummy power, jack-in-the-boxes, and colored ponies. "At 3 years old, it's introducing them to their bodies and how their bodies are going to change," explains instructor Elizabeth D'Anna. Dance class, she says, teaches kids about "stretching their legs, pointing their feet, holding their backs, putting two movements together for coordination, understanding the rules of the classroom, discipline, and getting along with other children." Truly emerging choreographers can also stoke their creative fires at **DANCE THEATER WORKSHOP** (219 West 19th Street; 691-6500) with Ellen Robbins, who has been teaching a mix of technique, improvisation, and composition for over 30 years and whose alums include **Claire Danes** and **Julia Stiles**. "I pride myself on the fact that they look like who they are when they're dancing," Robbins says. Her 5-year-olds use one of Mozart's thirteen variations on "Twinkle, Twinkle, Little Star" to choreograph a 30-

Twinkle, Twinkle, Little Stars Girls taking dance lessons with Ellen Robbins at Dance Theater Workshop.

Photograph by Kristine Larsen.

second lullaby; older kids might grapple with Vermeer, Tagore, or Bach for choreographic inspiration. "She was, without exaggeration at all, the best dance teacher I've ever had," says Stiles. "She makes you really open and uninhibited and taught me to express certain emotions physically. I owe a lot of my acting ability to her."

Toy Store

There's nothing remotely comprehensive about the whimsical selection of toys and books in the 200-year-old brick building that houses **TOOTSIE'S** (555 Hudson Street, at Perry Street; 242-0182), framed by a green-and-white-striped awning. Children will seek out their own treasure here—slipping a hand into the soft orange cat's belly to extract mice, small birds, and soft-sculptured hair balls. But what little kids do take home with them will likely get passed on to grateful siblings and cousins: the heavy-duty construction helmets, realistic enough to look a little like Con Ed's, and the gold dress-up shoes that come sized so you can actually walk in them. Kathleen Murphy, who opened the store's first incarnation five years ago, sweet-talked neighbors and friends into inventing and making several of the best toys the store has to offer. Wooden Emma dolls, for example, fashioned three blocks away, come in cardboard boxes made to look like brownstones. Despite a tenfold expansion in January (with a terrace and garden besides), Murphy has still scrunches the books and toys together the way she learned to do in the postage-stamp-size shop across the street. That way, room is left over for activities other than selecting toys. Up one flight of stairs, under-4's—with adults to look after them—can play all day (for $8) with wooden trains, kitchen sets, and assorted teddy bears. Next door, in an airy studio, children glue paper pepperoni pizzas together, with yarn cheese on top, in various classes or construct bug habitats at somebody's birthday party. On the top floor, parent support groups convene.

Playground

You enter **BILLY JOHNSON PLAYGROUND** (mid Central Park at 67th Street) through a leafy bower; there is the usual swing set, a large sand box, and a couple of picnic tables surrounded by benches. And then, carved into the side of an immense rock, teensy steps to help children negotiate their way up to a slide at the summit. The intoxicating sense of fear felt sliding down a curved 20-foot trough in the rock can be intensified, according to playground rumor, by riding aboard a custom cut-out piece of corrugated cardboard.

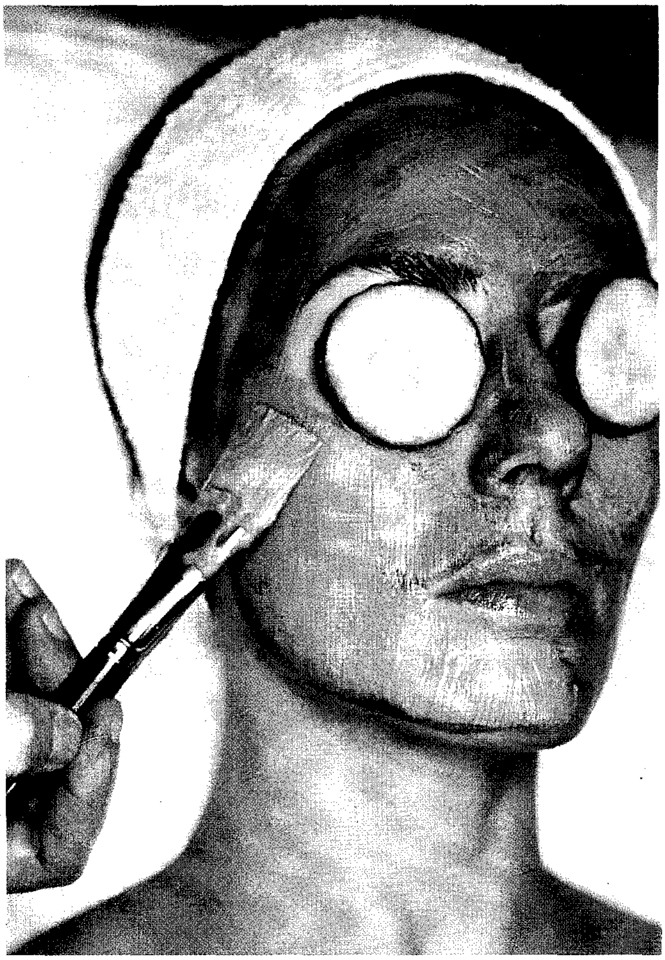
Music Lessons

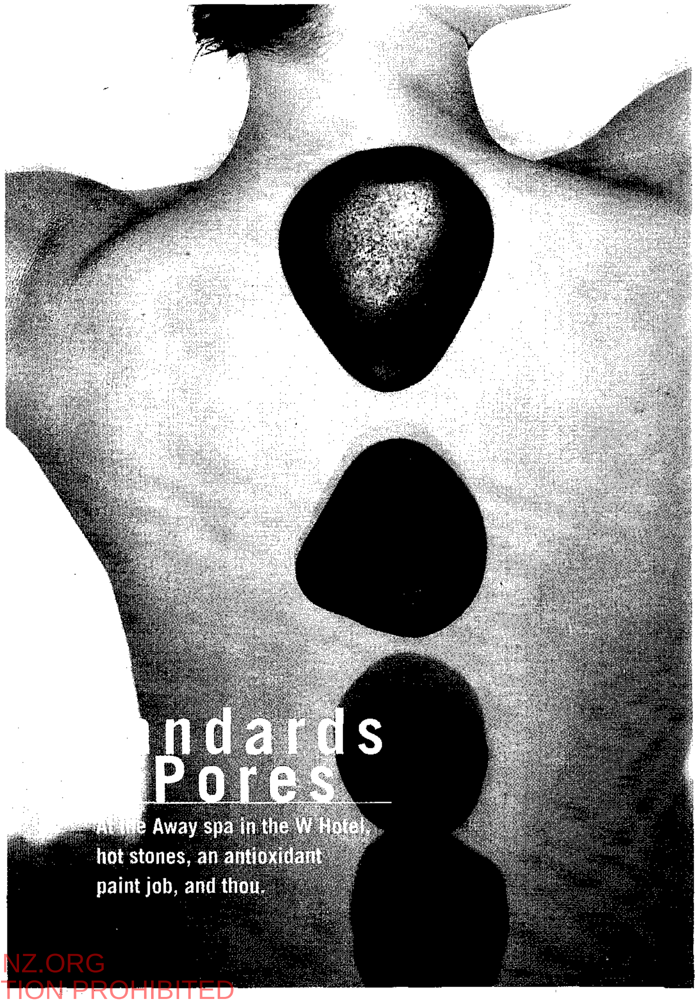
It's a typical Sunday morning at the **LUCY MOSES SCHOOL** (129 West 67th Street; 501-3360) near Lincoln Center. The halls are abuzz with children and parents. In various rooms, a young string ensemble is rehearsing, preschoolers are walking through hoops and playing rhythm games, and Wu Han, a world-renowned pianist, is receiving instruction from a Suzuki violin teacher while her daughter watches, eagerly awaiting her turn. This 45-year-old institution provides beginner piano, violin, and cello classes for kids starting at age 4 or 5. Fiona Simon, violinist with the New York Philharmonic, particularly recommends Dalcroze Eurhythmics classes: "For young children who may not have the necessary focus, it's a great way to learn musical concepts and ideas using your whole body. And it translates wonderfully when they pick up an instrument." In addition, you'll also find a professionally accomplished faculty, a library, and the Merkin Concert Hall for performances.

Musicianship classes, as well as participation in an ensemble in conjunction with group or private instruction, are strongly encouraged. At Louise Behrend's **SCHOOL FOR STRINGS** (419 West 54th Street; 315-0915), which accepts kids as young as 3, Suzuki has been the approach for nearly 30 years. Parental participation is required: You are expected to learn the instrument, attend classes, and be the "home" teacher. "There's a sense of community, because parents are so committed and the kids are playing together at an early age," says chef and restaurateur **Anne Rosenzweig**, who attends with her 7-year-old cellist, Lily. The beginners' four-part program for violin, cello, or piano consists of a weekly individual lesson (30 minutes), group playing class, theory or musicianship class, and adult instruction. **MANNES COLLEGE PREPARATORY DIVISION** (150 West 85th Street; 580-0210, extension 242), like Lucy Moses, offers modified Suzuki classes and traditional one-on-one or group lessons and music theory. There are also orchestras and ensembles. Although Mannes is a larger and somewhat less intimate environment than Lucy Moses and School for Strings, it has advantages—a library, performance hall, and the opportunity to see older kids play, which is inspirational to beginners, explains prep-division director Sue Anne Kahn.

Scenes From a Carriage Tootsie's toy store on Hudson Street.

Photograph by Kenneth Chen.





ndards Pores

At the Away spa in the W Hotel, hot stones, an antioxidant paint job, and thou.

best beauty & fitness

Keeping the body in good repair is easy, especially if you know where to get Gwyneth's ponytail, Naomi's eyebrows, Iman's toenails, and Rocky's biceps.

Day Spas

Day spas are as ubiquitous as nail salons these days, taking on ethereal abbreviated names more usually seen on perfume bottles to increase the cool quotient and elevate themselves from the rest of the lavender-scented pack.

The SoHo set seems to have found an alternative to the area's java huts for general hanging out. The scene inside the manicure-pedicure area at **HAVEN** (150 Mercer Street; 343-3515), is like a hipped-up version of *The Women,* with locals trading gossip from the cushiony banquettes. The pedicure alone is something to jaw about—feet are plunked into a marine bath before being smoothed with a honeysuckle-algae scrub, reflexologized, and placed in booties to cook in warm oil. The rejuvenation facial is a solid hour that includes a relaxing neck-and-shoulder massage and is finished off with a mask mixed up like cake batter.

URBAN OASIS (108 East 16th Street; 254-7722) may not be ready for a spread in *Architectural Digest,* but the homey retreat has staff members so sincere and professional, you might think of booking sessions here instead of with your shrink. Body scrubs are conducted in a room as comfortably warm as the tropics. Oasis also offers ten different kinds of massage, from prenatal to craniosacral; the latter focuses on the neck and alignment of the spinal cord and is terrific for relieving chronic headaches.

Nobu and Vong were only warm-ups for **David Rockwell**'s Asian-influenced spa **AWAY** (W Hotel, 541 Lexington Avenue, near 49th Street; 407-2970), spacious and light, with accents of teak and piles of smooth basalt rocks. The "relaxation room" (what the less-enlightened would call a waiting room) is strewn with bamboo and wheatgrass planters; brew yourself a strawberry tea and grab a handful of the most aesthetically appealing trail mix we've ever seen. Treatments range from the overtly therapeutic to—shall we say—the farfetched? There's Pranic healing (where the therapist's hands barely touch the body) and color therapy (a Polaroid is taken capturing the colors of your aura, from which, the staff maintains, they are able to evaluate your chakras). You are then steeped like an Easter egg in a tub filled with the appropriate tinted water and essential oils. "We thought some of these might be a bit too California for New Yorkers, but they're booking up," insists spa director **Tristina Ponzini**. For achy joints, there's the warm body mask of mineral-rich black mud, applied as the scalp and feet are massaged. Skip the Javanese Lulur, an exfoliating treatment traditionally given to royal brides for each of 60 days prior to the wedding: The body is lacquered with a paste of rice, turmeric, sandalwood, and jasmine, and the finale is a chilly (and annoyingly sticky) head-to-toe application of yogurt.

Facials

With all the Caligari-esque gadgetry that has appeared on the facial scene in the past few years, it's becoming harder and harder to choose a treatment, let alone a salon to administer it. But whether you opt for an old-world kneading or prefer light machinery

Photographs by Zubin Shroff

scuttling across your cheeks, nothing can replace an expert's hands and judgment.

YASMINE DJERRADINE's "Remodeling" facial (30 East 60th Street; 588-1771) includes a nonaggressive peeling, "disencrustation" of clogged pores with a yeast mask, and application of a customized serum—made from biotech ingredients like marine collagen and tissue extract. After the hour-and-a-half treatment ($180), your muscles may show a tendency to move of their own volition. But a few minutes of Samantha Stephens–like twitching in private is a small price to pay for Tabitha's skin.

Even in Giuliani's mopped-up metropolis, there's enough grime remaining in the air to settle into those pores every woman sees in the mirror as potholes. **Alla Katkov** at **MIANO VIEL SALON AND SPA** (16 East 52nd Street, second floor; 980-3222) is like the emergency dry cleaner you hit after a glass of Beaujolais Nouveau splatters across the front of your new Calvin blouse: Her $45 "Zap-It" facial will blast that terrifying blemish to kingdom come without leaving the traditional post-extraction blotches. Katkov uses a high-frequency beam to kill the bacteria at the root of blemishes. The static sensation is not exactly pleasurable; it's enough to level a minor Vesuvius, which is then easily concealed with a dab of make-up.

Hairstylists

Prices for haircuts have climbed so steadily over the past couple of years that the days of getting a hundred-dollar do from a top stylist are long gone. Just a blow-out can run around $70. So, whose scissors are worth the big bucks? **Alain Pinon** at **AKS** (694 Madison Avenue, at 63rd Street; 888-0707) is responsible for making **Julianna Margulies** and **Lena Olin** look like people we would *want* to look like, but Pinon's prices are modest: $175 per cut. **Kevin Mancuso**, who is so beloved by **Cindy Crawford** that she wrote the foreword to his book, *The Mane Thing*, charges $300 for a cut at **PETER COPPOLA SALON** (746 Madison Avenue, near 65th Street; 988-9404). The same choppy layers he gave **Winona Ryder** and **Ashley Judd** could get a suburban secretary past the door at Float.

"I could write a book about all the bad styles I got before I found him," offers one devotee of **Simon Sabag**, the choice of socialites like **Susan Gutfreund** and **Carroll Petrie**. Sabag, who works out of **DANIEL SALON** (22 East 66th Street; 717-2060), is known for deflating the latter's bouffant into a soft layered clip with wisps around the neck. He also specializes in those hair extensions you may not realize you've been seeing on all those celebrities—or did you really think **Gwyneth Paltrow** and **Helen Hunt** were both Rapunzels with hair down to their waists?

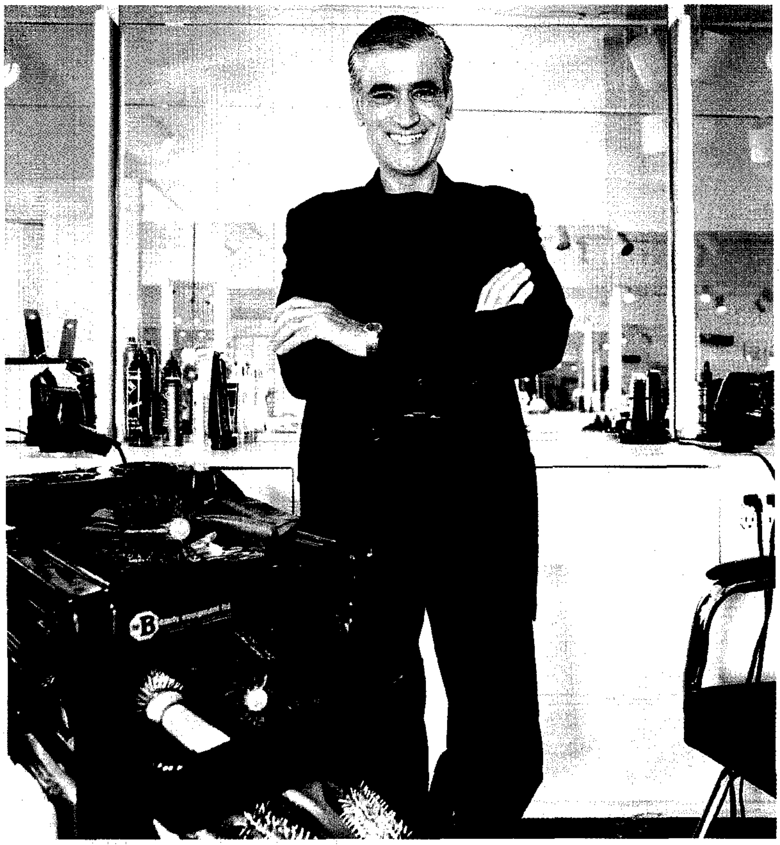
Hole-in-the-Wall Hair Salons

The eye candy that resides downtown and pays a lot of attention to all things Prada also cultivates a fondness for the **MARIO NICO SALON** (266 West 22nd Street; 727-8464)—but so, too, do young moms and white-collar execs from the neighborhood. There are antique French mirrors, Italian-marble floors, and custom-made chairs. Still, this intimate, upscale salon is high-end hip without being haughty—at least, **Donovan Leitch** and **Janeane Garofalo** think so.

40 EAST 3RD (925-4461) is a lunar module that landed in the middle of the East Village last summer with **Liz Morache** and **Christopher Naselli** (both ex–**John Dellaria** acolytes) aboard. The ten-by-sixteen-foot steel box, which seats two, is a minimalist's dream: All the styling products are suspended on an accordion-style tray from the ceiling. A minimalist's nightmare? The line that forms outside on weekends.

Colorists

Finding the right colorist may mean the difference between looking like Carolyn Murphy or a Cirque du Soleil cast member. In a city with nearly as many colorists as there are bottle blondes, **Katalina Pena** at **ORIBE** (691 Fifth Avenue, at 54th Street; 319-3910), is responsible for **Tabitha Soren**'s photo-friendly red and **Lauren Hutton**'s sorta-natural blonde, as well as the dyed hair extensions worn to this year's Academy Awards by people who don't take



Brush With Fame Simon Sabag turned Carroll Petrie into a dish.

Photograph by Bernd Auers.

chances with such things, like **Cate Blanchett** and **Jennifer Lopez**. Prices range from $85 to $105 for a single color and $175 to $250 for highlights.

Angela Cosmai (16 West 55th Street; 541-5820) preaches that "hair should be believable," and **Teri Garr**, **Anne Bass**, and **Julia Koch** are some of the converted. Cosmai and her team of twenty are perhaps best known for rescuing botched bleach jobs and saving droves of would-be Spice Girls from prom-night humiliation.

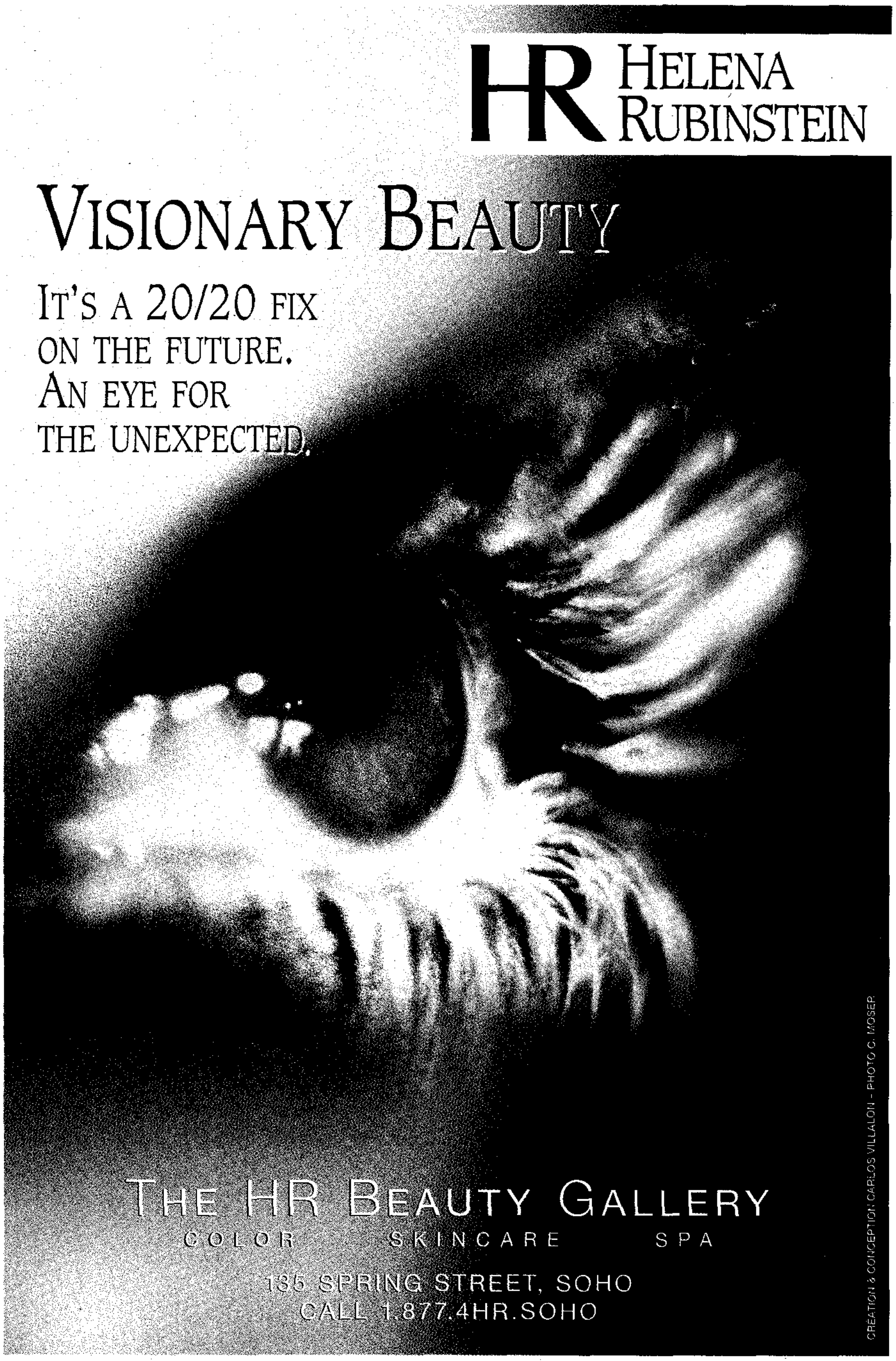
Brad Pitt may look like a young Redford, but he's gotten by with a little help from his friend at the **JOHN FRIEDA** salon (30 East 76th Street; 879-1000), colorist **Sharon Dorram**, who credits her art-school training with her eye for color. A single color is $150, and highlights range from $200 to $350.

Raising Eyebrows

"If eyes are the window to the soul, eyebrows are the curtains," says **Eliza Petrescu** of the **AVON CENTER** in Trump Tower (725 Fifth Avenue, at 57th Street; 755-2866). "I can change someone's expression from angry to open." Petrescu has become so well known for her pluck ($45 to $65) that she is now marketing her own twelve-piece eyebrow kit, containing tools ranging from tweezers and eyebrow mascara to undereye cream and eyebrow gel, for $85. With the choice of who prunes your brows becoming as crucial as that of who cuts your hair, we point you to **PIERRE MICHEL** (131 East 57th Street; 753-3995), where the considerably lower-key **Dinah Aguirre**'s following is as thick as Frida Kahlo's unibrow. An initial visit will run you $50; a follow-up "maintenance" visit will run you $35. Independent make-up artist **Paulo Siqueira** (4 Park Avenue, near 33rd Street; 779-9270) believes waxing is too harsh for the eye area. **Liv Tyler**, **Naomi Campbell**, and **Pia Getty** trust him implicitly ($50 for an initial visit; $30 for follow-up visits.)

Manicures

Of course, it was only a matter of time before there were holistic treatments for fingernails: **SIRENE WELLNESS AND BEAUTY DAY SPA** (1044 Madison Avenue, near 79th Street; 737-3545) offers a regular mani-



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We all know there are certain things **Erica Jong** prefers zipless, but the hedonistic author doesn't hesitate to bare all when it comes to massage. "So many of us spend all day staring at a computer screen, a massage becomes more of a necessity," she says. **ROBIN SHEPHERD** (917-854-8774) gives Jong her fix of deep-tissue Swedish massage with a little reflexology thrown in for good measure. The Connecticut-based Shepherd is in Manhattan on Mondays and in the Hamptons during the summer, and she'll bring her massage table over to your house and knead you till you're doughy for $100 an hour. If you'd rather go to an immaculate spa than have your rubdown right in your sloppy living room, then head to the **AWAY SPA** (541 Lexington Avenue, near 49th Street; 407-2970), ensconced on the fourth floor of the New Agey W Hotel. A session with Jack Pessin is particularly heavenly; if you can get over the fact that a relatively hot 28-year-old is putting his hands all over your fat can, you will melt into a blissful daze as you enjoy 50 minutes of his Swedish or aromatherapy massage ($90); the latter is the same thing but smells better. The only real drawback is that it leaves you hungry for more. Not so with Shiatsu, which really shakes up the body. Fortunately for us, one of the world's great masters of the technique, **OHASHI**, has an institute right here in Manhattan (12 West 27th Street; 684-4190). Ohashi's real focus is on teaching (he gets more than 2,000 students annually here and in Europe), and getting an appointment with him is no small project. But it's worth the effort. Ohashi adamantly refuses to label what he does as massage. Indeed, his ministrations are a far cry from a back rub: You keep your clothes on, he twists you this way and that, and the sensations range from lovely to downright uncomfortable. But when you rise up from the tatami mat after an hour-long session ($70), you'll feel like you spent the past few months mainlining brown rice. Ariel Levy

Sometimes, you need a more aggressive program to de-stress; a regular regimen of medical massage, trigger-point therapy, and neuromuscular work can be as helpful to the body as a thrice-weekly step class. Massage therapist **LAURIE TOWERS** ($70 an hour) works with **DR. LIONEL BASSOON**, an osteopathic physician, out of his physical-therapy practice at 144 East 44th Street (490-3800), where they confer about your course of treatment, sending you off to get an MRI, enlisting the aid of trainers, or injecting you with saline if appropriate. Towers follows up by phone and seems genuinely elated to hear about progress. **JOHN WEHR**, at the Paul LaBrecque Salon in the Reebok Sports Club (160 Columbus Avenue, at 67th Street; 595-0099), who began his career as a massage therapist for the New York Giants and now treats **Kevin Spacey** and **Tatum O'Neal**, focuses on problem loci with a healing mix of Swedish, Shiatsu, and Thai stretching ($85 an hour). He manages to work deep in traditionally uncomfortable areas like the stomach and under the arm. When in pain, **Ashley Judd** and **Blaine Trump** turn to **JOE WEGER** (758-7440), who specializes in the Teyf method, favored by Russian Olympic athletes. Despite Weger's assertion that "my deep-tissue is *really deep* tissue"—reaching practically to the bone—this combination of joint manipulation and lengthwise strokes to release spasms and adhesions leaves you like mush ($125 an hour). When **Bianca Jagger** met the intimidatingly handsome Versace model turned massage therapist **DARKO MALESH** (917-730-2593), she decided against an appointment, saying, "It would be too dangerous." **Goldie Hawn**, **Salma Hayek**, and **Calvin Klein** decided they could handle the $100-an-hour treatment in which Malesh, trained in martial arts, stretches the spine and unwraps muscles on either side of it.

Stop in with a date, and you can get a double room at the **OSAKA HEALTH CENTER** (37 West 46th Street, 575-1303; 50 West 56th Street, 956-3422), where $100-per-person massages go on till midnight. Women trained in medical massage support themselves from ceiling ropes as they walk your back and aim their toes with precision at the base of your skull. Beth Landman Keil

Hands on a Hard Body John Wehr at Paul LaBrecque.

Photograph by Robert Wright.

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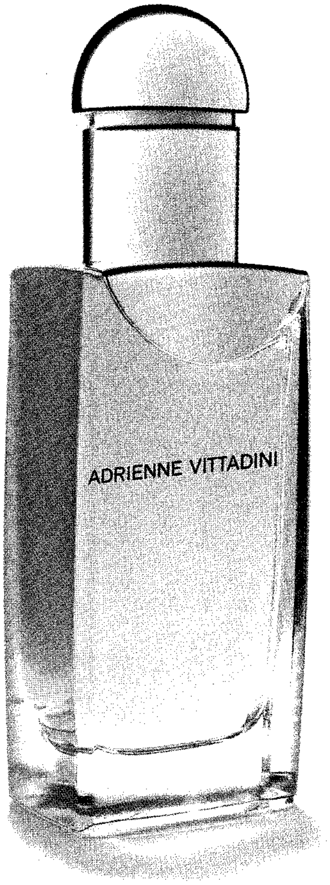

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cure ($10) that comes with an acupressure neck-and-shoulder massage to keep you calm while your hands dry. During the salon's reflexology pedicure ($48), a Chinese medical practitioner will grind down your calluses and palpate your chi blockages away in an effort to rebalance your inner organs (tottering around on Manolos has a tendency to throw them into disarray).

It may not be cheap at $90, but the "8 Step" pedicure at the **FOUR SEASONS** (57 East 57th Street; 350-6420) is the equivalent of a facial for the most sidewalk-weary feet. **Pilar**, whose fans include **Jennifer Lopez** and **Janet Jackson**, herds everybody's little piggies through everything from a mineral-salt soak to a tropical scrub to a clay-and-seaweed-based purifying mask. The wait can be epic, so bring your copy of *A Man In Full.*

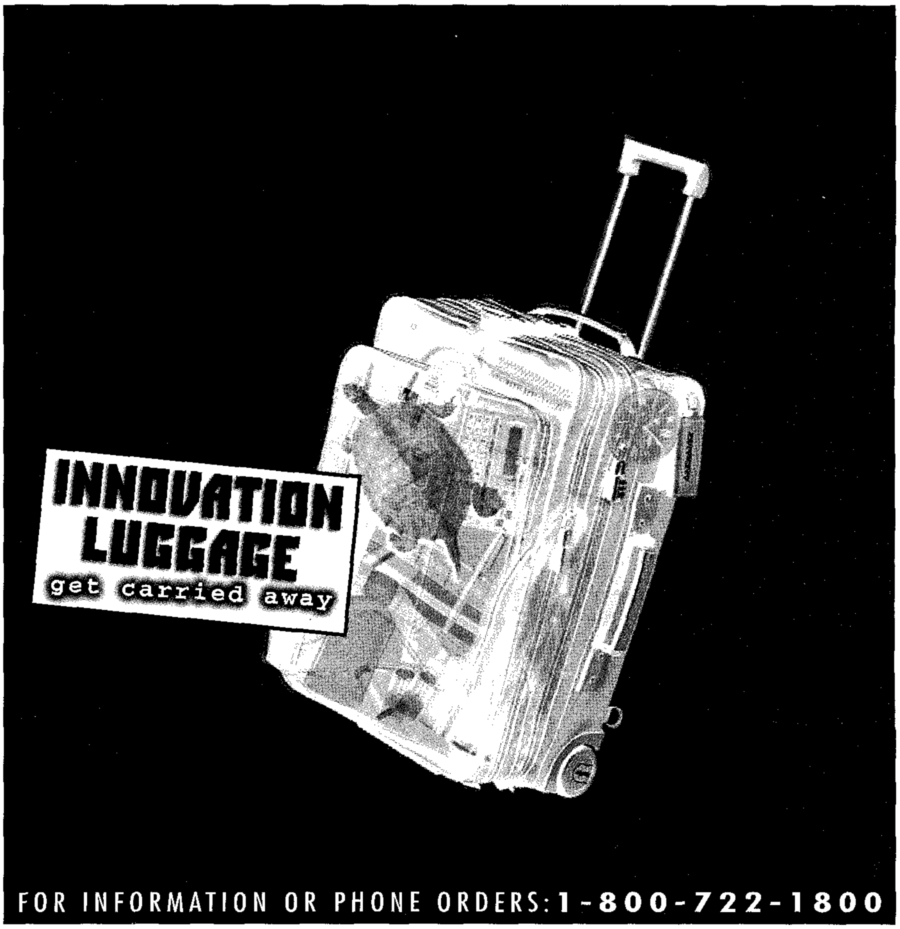
Tyra Banks, **Iman**, and **Gabrielle Reece** are clients of **WARREN-TRICOMI SALON** (16 West 57th Street; 262-8899), where their legs and feet are massaged and exfoliated into capri-pant condition in a cushion-filled Moroccan-style private pedicure room. Food-deprived models appreciate the salon's "Milk and Honey" pedicure ($65), which includes a milk-and-honey soak (better than Palmolive), an oatmeal exfoliation scrub, and a sour-cream mask. Less caloric pedicures are $55.

Forget the famous facials—and waiting lists—at **BLISS** (568 Broadway, at Prince Street; 219-8970). Your extremities can be seen to a lot faster if you choose a manicure or pedicure instead; feel like Nan Kempner when they break out those diamond-encrusted nail files (even for basic manicures and pedicures at $20 and $35). The spa's "Upper Hand and Foot Patrol" services—gussied-up manicures and pedicures that are $45 or $85, respectively—feature a Windex-colored wrap made from collagen, elastin, and paraffin that softens the scaliest skin (at least temporarily).

The "anti-aging" hand-lift at the **PAUL LABRECQUE SALON** (160 Columbus Avenue, at 67th Street; 595-0099) beats the salon's regular $24 manicures hands down. For just $15 and seven extra minutes, an aesthetician will brush on a 14 percent glycolic-acid peel to smooth lines and fade age spots.

Barbershop

New York barbershops fall into three categories: trendy (Astor Place), fancy (the over-art-directed men's club in the



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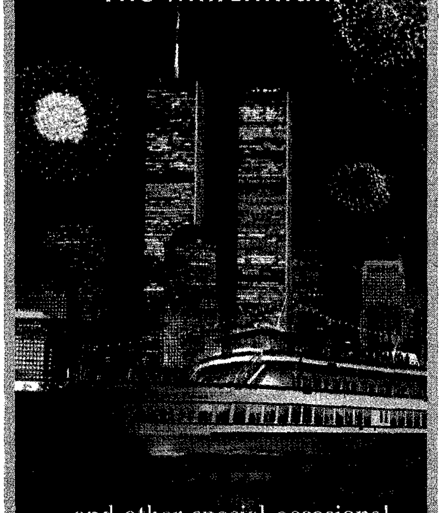

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Sherry-Netherland), and low-rent (the ones with blue disinfectant in the comb caddie). Trendy and low-rent clip joints should be avoided, the cuts ranging from bad to god-awful. The fancy barbershop typically offers a higher level of craftsmanship, but a haircut (with tip) will set you back at least $55. Still, there are some good barbershops out there where a guy can get a decent trim for under twenty bucks.

Sixteen months ago, **Bertilda "Betty" Garcia,** a Colombian immigrant, opened up in a shoe-box-size space on the ground floor of the historic London Terrace apartment building. Since then, **CHELSEA BARBERS** (465 West 23rd Street; 741-2254) has attracted the likes of **Todd Oldham** and **Joan Didion**, who wait for up to half an hour for one of Betty's $15 cuts. How good is Betty? **Orlando Pita**, one of the fashion industry's top stylists, refuses to let anyone else shear him. **Mark Kostabi** is another ecstatic customer. "I used to go to John Sahag," says the artist, as if he were confessing a grave transgression. "But Betty is much better. The haircut she gave me has changed my life. My girlfriend, Gwen, actually fell in love with me because of my haircut."

Boxing Gyms

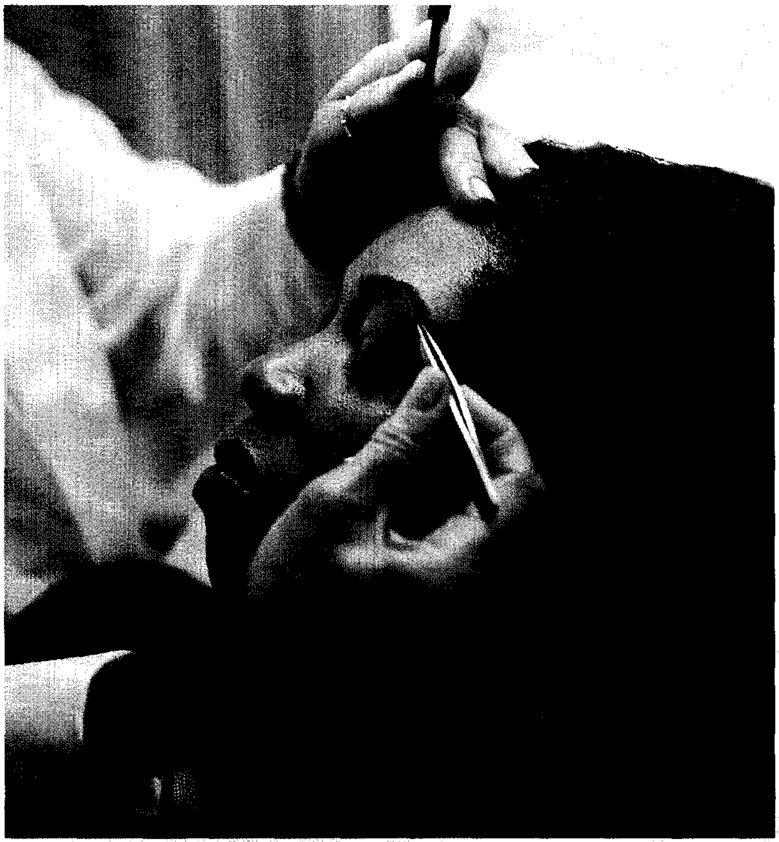
When **Robert De Niro** was preparing for his role as Jake LaMotta in *Raging Bull,* he trained at **GLEASON'S GYM** (75 Front Street, Brooklyn Heights; 718-797-2872). When **Naomi Campbell** was preparing for her role as a catwalk diva during last season's Fashion Week, she trained at the **BLUE VELVET BOXING CLUB** (23 West 24th Street; 822-1960). These are the two best boxing gyms in New York. Which is right for you? That depends mainly on two things: your finances and whether you happen to be the Terry Malloy type or the Gentleman Jim type. (Geography is another factor. Gleason's is in Brooklyn; Blue Velvet is in Chelsea.)

"This isn't a place for people who like juice bars," warns Gleason's proprietor, **Bruce Silverglade**. "It's a place for people who want to learn how to box. Our record of training champions speaks for itself." Indeed. **Rocky Graziano**, **Muhammad Ali**, **Roberto Duran** . . . They've all worked the heavy bag here. Be forewarned: The décor is spartan and more than a bit noir. Cement floors, old fight posters, pools of sweat, weight-lifting benches mended with gaffer's tape. And don't forget all those colorful characters chomping on unlit cigars and eyeing the talent like jackals. But the price is right: $45 a month; $15 an hour for a trainer.

Blue Velvet may be less than half the size of Gleason's (7,000 square feet and one ring, versus 15,000 square feet and four rings), but that's precisely the point. With its $1,500 yearly dues and $60-an-hour trainers, Blue Velvet doesn't have to be big, but it does have to be comfortable enough to satisfy pampered pugilists like **Daniel Day Lewis**, **Ving Rhames**, and **Sean "Puffy" Combs**. Naturally, purists scoff at Blue Velvet's country-club atmosphere, even if pros like **Evander Holyfield**, **Lenox Lewis**, **Prince Naseem Hamed**, and **Christy Martin** have trailed through here. It isn't so much the pristine hardwood floors and sun-drenched skylights that disturb them. It's the Aerosmith CDs playing on the sound system and the video monitor that displays an endless loop of classic fight moments. Still, even grizzled trainers recognize the merit of a civilized boxing gym. "What's great about Blue Velvet is that there's no riffraff and undesirables hanging around your fighter," says **Richie Giachetti**, a 35-year fight veteran who has trained Sly Stallone and Mickey Rourke as well as Mike Tyson and Larry Holmes. "Gleason's is too big. There's too much hustle, too much con, too much bullshit." **Juan LaPorte**, a former WBC featherweight champion and longtime Gleason's regular, begs to differ. "Blue Velvet is for pretty boys and movie stars," sniffs the ex-champ. "Gleason's has better fighters and trainers. You don't have to smell good to train here."

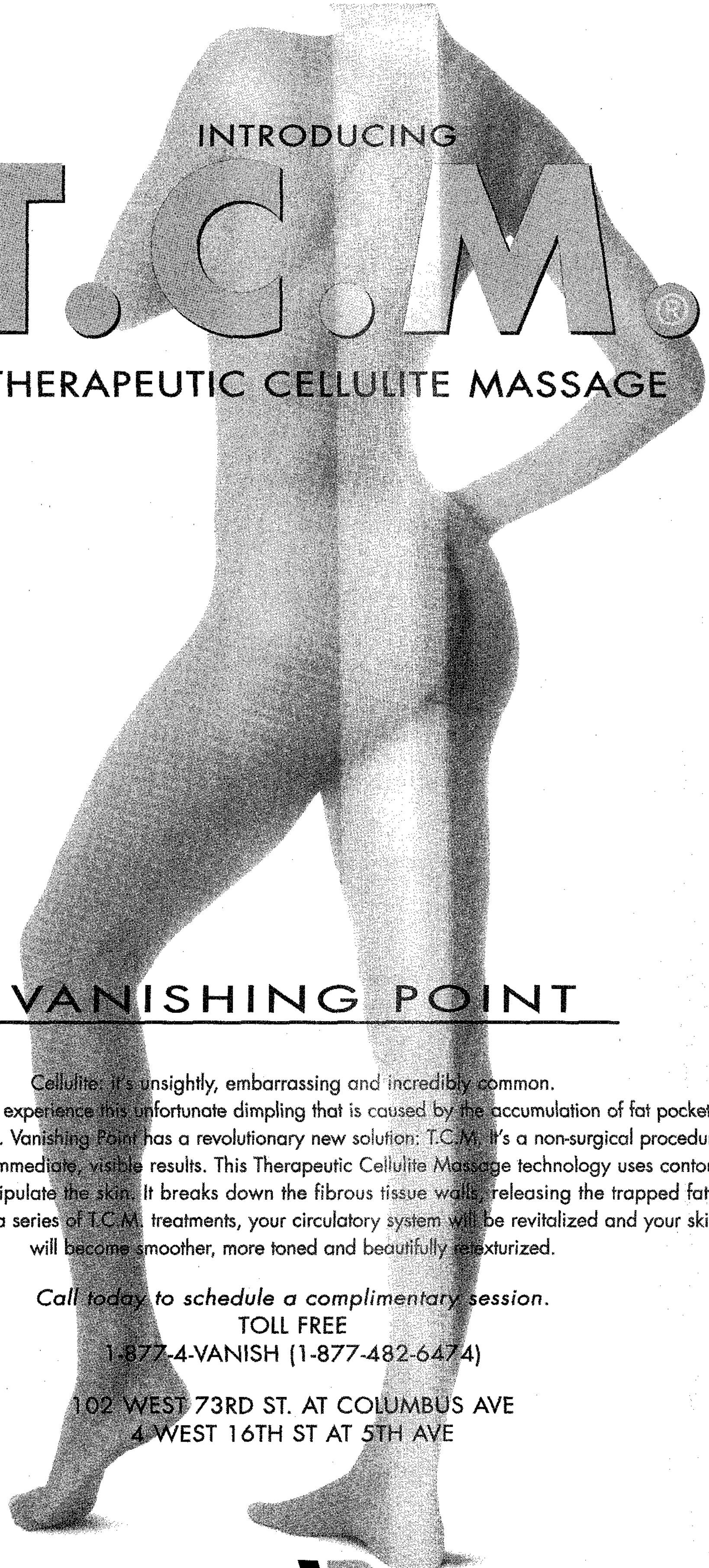
Exercise Classes

Ilaria Montagnani and **Pat Moreno**, who began choreographed martial arts/aerobics–fusion classes called **POWER STRIKE** more than two years ago, must be kicking themselves for not marketing the hell out of a video now that Tae Bo has practically spawned a national cult. Hear the meekest of women emit grunts and yells as they



Tweeze Lounge Eliza Petrescu does her thing at the Avon spa.

Photograph by Amy Freeth.



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deliver uppercuts and roundhouse kicks at **REEBOK** (160 Columbus Avenue, at 67th Street; 362-6800). **Gotham Box**, at all **EQUINOX** locations (897 Broadway, near 19th Street, is a good one; 780-9300), is another wildly popular Tae Bo–style workout that exhausts a variety of muscle groups. If you hit the **Thai Boxing** class at **REVOLUTION STUDIO** (104 West 14th Street; 206-8785), you might just see **Puffy Combs** warming up for his next round with a record exec. Make sure to leave a buffer zone of space around your body so you don't find yourself impaled on your neighbor's flailing limbs.

If you know your right from your left and can handle twirling around a bench with the speed of Darci Kistler, there's **Laura Cozik**'s **Cardio Step** class at the Broadway and 19th Street's Equinox. And step classes taught by **Calvin Wiley** at **CRUNCH** (55 East 13th Street; 475-2018) might embolden you to try out for *Fosse*. The challenging footwork in both these classes keeps your mind off the physical strain and actually makes the hour fly by (you might want to bring along earplugs, however). **Duant Cooley**'s **Pump 'n' Grind** at the East 13th Street Crunch is a "toning" session set to hip-hop music that is so fast-paced—you go from the floor to a step, to a body bar, to weights—that your heart could easily confuse it with what's usually billed as cardiovascular.

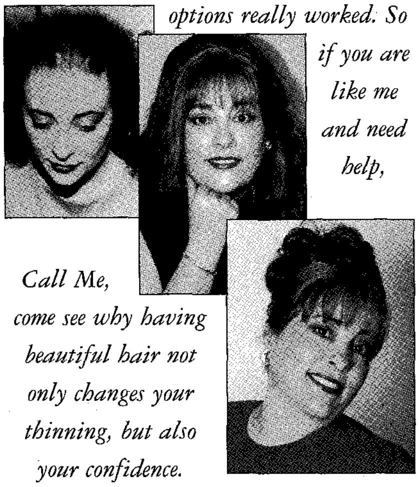
Strutting moguls and the models they chase are at last on the same side of the playing field at the **MADISON SQUARE CLUB**'s outdoor Fitness Drill classes (210 Fifth Avenue, near 26th Street; 683-1836). It's Us (weekend warriors) against Them (sadistic trainers) as the pros push small groups through "cardiosculpting" sprints, bench dips, and step-ups in the park. Club owner David Kirsch is nicer than any P.E. teacher you've ever had—but twice as tough.

Yoga Classes

The **JIVAMUKTI YOGA CENTER** (404 Lafayette Street; 353-0214) may be famous for its celebrity-client roster, but you don't have to be Sting to enjoy its "psychophysical" sessions—now copied

LEGEND OF THE FALLS Hair extensions at the Mario Nico Salon.

Photograph by Zubin Shroff.



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citywide. And while newcomers may be confused by the quick succession of poses, they will *sweat.* High-impact junkies may scoff at the idea—but at least believe the body of **Christy Turlington**, who says she appreciates the teacher's "commitment." Power-yoga fans threatened by supermodels and their superbodies tend to congregate at the **YOGA ZONE** (160 East 56th Street, twelfth floor; 935-9642).

Hair Removal

At last count, New York had nearly 400 hair-removal establishments offering to wax, pluck, electrolysize, and laser-zap your skin to a desirable baldness. In the last four years, a fleet of laser treatments have been invented: While you don't get the instant hairless gratification waxing brings (because hair takes at least a week to fall out), the results are more permanent. Some Yag lasers require messy topical applications of carbon, while the Ruby laser gets so hot that the beam is more likely to burn the skin. **VANISHING POINT** (4 West 16th Street; 255-3474, and 102 West 73rd Street; 362-1327) has taken to calling itself the "Starbucks of hair removal" (though $100 to $1560 for a package costs a mite more than a latte). For a quick and practically painless solution, Vanishing Point is tops, zapping small patches of hair with quick pulses of light; this is known as photo-epilation, which is technically not a laser treatment. Vanishing Point even offers fifteen free introductory minutes, which, they say, is enough time to treat an upper lip, underarms, or a bikini line—though four to six more treatments at $125 for each fifteen-minute session are needed to remove at least 80 percent of an average person's hair permanently. (Those with very dark skin or even a tan should consider other options; the photo-epilation machine has difficulty differentiating between dark pigmentation and excess hair.)

If the thought of a doctor or nurse wielding a *Star Wars*–like laser around your nether regions is more comforting than the idea of a "technician" in that vicinity, visit **STEVEN VICTOR, M.D.** (30 East 76th Street; 249-3050), who uses the Yag 1064 in a procedure he helped pioneer. Safer and more precise than other lasers, the Yag 1064 emits quick pulses of light without the cooling gels or carbon suspensions required by other laser treatments. The treatment may be pricier, but this is *the* state-of-the art treatment right now, and it is doctor-supervised. Treatments average $400 each, depending on the area, with a standard minimum of six additional treatments spread three months apart.

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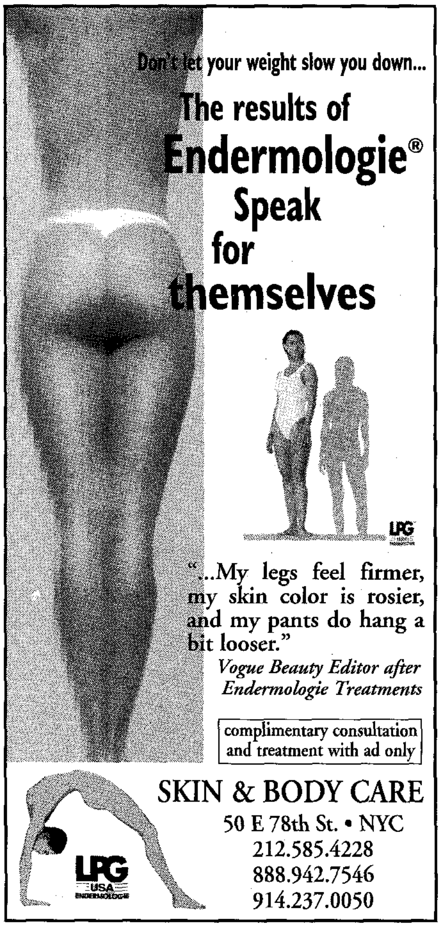
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Tap Classes

Little **Savion Glover** used to sit in the back of a **BROADWAY DANCE CENTER** (221 West 57th Street; 582-9304) studio and do his homework. Now he's got Broadway under his belt and Hollywood calling. It's enough of a fairy tale to make a kid fork over 25 bucks for a packed master class with the legend of ease: Glover periodically teaches at his old studio, where ongoing tap classes cover the old hoofing days of Buster Brown, the rhythm and Broadway styles, and the unique hard-hitting technique of Savion and his crew. Fifty classes are taught by legends like Frank Hatchett (Glover's teacher) and *Fosse* choreographer Chet Walker. If you're not waiting to be discovered, check out the "Absolute Beginner" tap workshops and keep in mind master Glover's advice: Keep that metronome going back and forth, listen hard, and don't forget to find the pause.

Modern-Dance Classes

MOVEMENT RESEARCH (296 Elizabeth Street; 539-2611) has never outgrown the era when artists really did live in SoHo. This engine of the downtown dance scene provides classes, workshops, free Monday-night performances, and an award-winning lecture series. The curriculum is defined by a commitment to elbow grease and experimentation; the main draw is the artists themselves, who make work for venues like Danspace Project at St. Mark's Church and P.S. 122.

Another approach is to strap on a little Lycra and head to the **ALVIN AILEY AMERICAN DANCE CENTER** (211 West 61st Street; 767-0590), where kids as well as adults sweat their way through a variety of modern-dance techniques, West African dance, Spanish dance, classical Indian dance, yoga, tap, jazz, and classical ballet. The school perpetuates the stylistic diversity of Alvin Ailey's vision, and classes cater to beginners as well as professionals. **Desmond Richardson**, now on Broadway in *Fosse*, endorses his Ailey roots. "I started as a street dancer, popping and locking and all that," he explains. "I always had these teachers that said, 'Never forget from whence you came.' Just because you're learning one thing doesn't mean you have to let go of another."

Ballet Classes

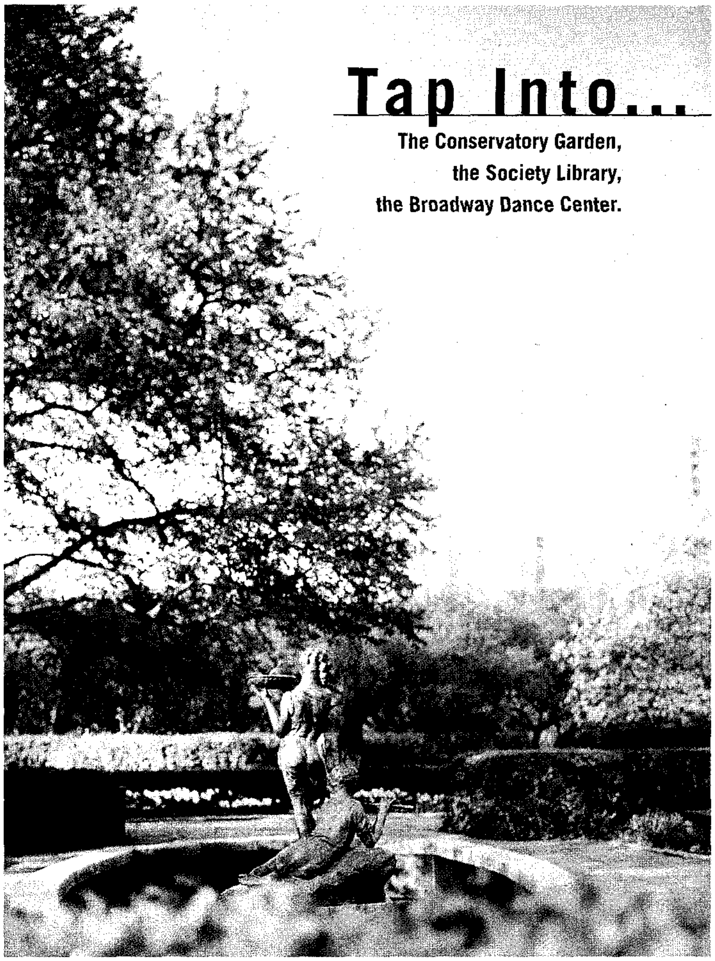
ZVI GOTHEINER (550 Broadway, near Prince Street; 925-1466) is a ballet humanist. Fifteen years of teaching hasn't erased the pain of his dancing days with the Feld Ballet and the Bat-Sheva Dance Company. "I'm trying a different approach for ballet from my bad experience of being more or less abused," he says. "It can be humane. It can be supportive." Gotheiner attracts students who reject the anatomical freakishness of the old school; class is filled with dancers who range from dedicated hobbyists and retirees to pros. **David Leventhal**, a member of the Mark Morris Dance Group, says, "It's challenging, but in a way that is actually a working environment."

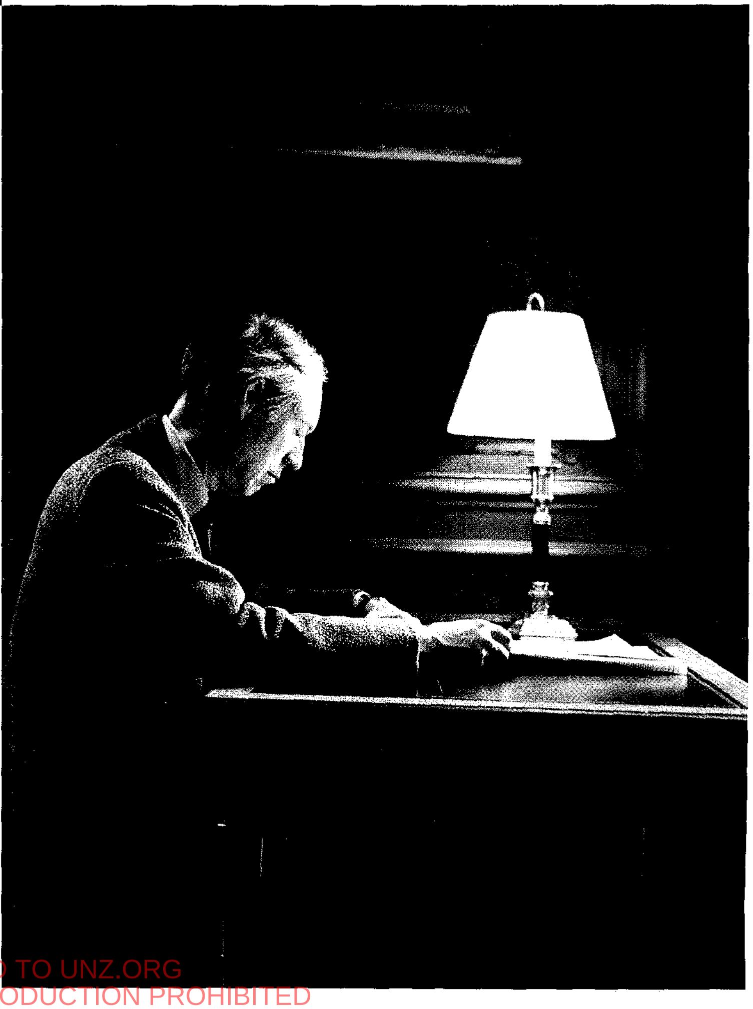
Regulars at **STEPS** (2121 Broadway, at 74th Street; 874-2410) include **Mikhail Baryshnikov** and **Alessandra Ferri** as well as a superhuman assortment of City Ballet kids. Neophytes should avoid the morning ballet classes and

Photographs by Zubin Shroff

Tap Into...

The Conservatory Garden,
the Society Library,
the Broadway Dance Center.





check out the less masochistic range of offerings not marked "advanced." Steps packs its seven studios with all levels of ballet, modern, tap, hip-hop, swing, flamenco, tango, floor barre, and jazz classes. The place buzzes with productivity, and dressing-room chatter tends toward wide-eyed anecdotes about touring with *Cats.*

Places for Spectator Sports

The best places to watch sports in New York are *bigger* than sports. Stimulation that comes not from the field or court but from out of bounds—from the fans—is all part of the experience. If you really wanted to watch the game, you'd have stayed home. "I never got the point of watching sports in crowds," says **Lucianne Goldberg**, a Yankees superfan who avoids the stadium at all costs. "Usually, I'm in a darkened bedroom with popcorn. I don't think you ever see a game as well at the venue as you do on television. You can get a very, very close shot on tight buns on television."

But we watch sports in public because we understand that being a fan is itself a team sport—and, when the team isn't up to snuff, because of the availability of beverages. Sometimes, all you need is the latter: Old pro **George Plimpton** watches his beloved Detroit Lions play every autumn Sunday at the **MUG SHOT SALOON** (1446 First Avenue, between 75th and 76th Streets; 772-6597), a cozy bar with seven TVs and a satellite feed. "I have a hamburger with a tomato in it at halftime, and Bloody Marys, increasingly, as the Lions invariably lose," he says. "There's one other Lions fan out there. He's from Amherst. My Amherst friend has chicken wings. We don't know a lot about each other, but we both know about the Lions."

The best sports bars serve up sports that you can't get anywhere else. **SMITH'S BAR AND RESTAURANT** (701 Eighth Avenue, at 44th Street; 246-3268), a cheerful Irish dive near the Port Authority, broadcasts the horse races from Aqueduct and Philadelphia Park on its two TVs; the regulars choose horses by pulling playing cards at random from a deck, betting $5 or $10 a race. "You don't have to buy a program, you don't have to study the horses, you don't need a racing form—it's simple," raves one patron. Soccer fans choose their bars by the satellite service: **CLANCY'S** (978 Second Avenue, between 51st and 52nd Streets; 755-8383) shows all games on the Setanta service, and on one recent Sunday it packed the place for a British match at 7 A.M.—without even being able to legally serve liquor. "If it had been here, *I'd* have served them," promises Joe Marchini, bartender at **THE BRITISH OPEN** (320 East 59th Street; 355-8467), which airs all Fox soccer games. Located at the ramp of the Queensboro Bridge, the British Open is also the best bar for watching the New York Marathon; a stereo customarily blares the *Chariots of Fire* theme at the runners as they cross over into Manhattan.

Those who insist on associating sports with the great outdoors have a world of parks to explore. **JOSEPH LISA SQUARE** (108th Street, at 51st Avenue, Corona) is nicknamed Bocce Park; elderly gentlemen trounce young comers until dusk on Saturdays. A small field in Brooklyn's **PROSPECT PARK** (just southeast of Grand Army Plaza) is home to intensely competitive, highly acrobatic soccer pickup games that seemingly take place 24 hours a day.

Pickup Artists The impromptu soccer matches in Brooklyn's Prospect Park seem to go on around the clock.

Photographs by Pete Kuhns.

Escape Route

So you're leaving town. *Not so fast.* We have ways of making the experience more . . . luxurious.

It's hot, the streets are crawling with Australian tourists, and the mayor has just announced a crackdown on rooftop barbecues. Enough already. It's time to get away. Here's how.

PLANNING Instead of crouching in the aisles of the Barnes & Noble travel section, plot your next vacation on the Internet. Fodor's refreshingly uncluttered site, Travel Online (fodors.com), is miles ahead of its competition. Compare restaurants in Bali. Practice saying "Shall we have a drink together?" in Italian ("*Beh-VYAH-moh kwahl-KOH-zah een-SYEH-meh?*"). Examine hotel prices, or troll for airfare bargains. Fodors.com has all the essential links, including a currency converter, weather.com, and every airline and car-rental Website. After you've decided on a destination, surf over to roughguides.com for more local details.

BOOKING After dispensing advice on how to get the best travel deals for years, **Wendy Perrin**, Condé Nast *Traveler*'s consumer-news editor, knows how to plan a trip. Still, when it's her trip she's planning, she calls Terry McCabe, the president of **STRATTON TRAVEL** (800-223-0599). "She's the best," says Perrin. "She's just very good at navigating the airline-reservation system. She gets me all kinds of deals." Say you need a ticket to Vancouver, and your frequent-flier program is with Continental. The average agent would simply book the flight for the going rate of $1,100, but McCabe knows that Continental is partners with Northwestern—which is selling the same seat on the same plane for $593.

Going Your Way London Towncars will give you a lift.

REQUESTING The rules—the ones that say you can't leave when you want to and pay what you'd like to—don't apply to the customers of Barbara Gallay's **LINDEN TRAVEL** (421-3320). "She knows what the luxury traveler wants," says **Nancy Novogrod**, the editor of *Travel & Leisure* magazine. When a New York actress due to perform in London learned that she couldn't bring her beloved parrots with her on the plane, a Linden's agent called Concorde. Not only was the quarantine waived, but the lucky birds got to ride in the pilot's cabin. When the late Jerry Zipkin brought a birthday cake for Nancy Reagan with him on the New York–D.C. shuttle, he didn't want to buy an extra ticket just to reserve space for the cake on the seat beside him. The cake got the seat—and flew free. How does Linden do it? Her agents are on a first-name basis with the heads of cruise lines, the owners of four-star hotels, the maître d' at Alain Ducasse, and anybody else who might be able to fill an impossible request.

RIDING For 40 years, New York's better travel agents have steered their customers to **LONDON TOWNCARS** (988-9700). Its chauffeurs are known for being socially adept, reliably ahead of schedule, and, when necessary, able to bypass airport security in order to locate a misplaced client. London isn't a radio car service, so pickups must be scheduled hours ahead of time. Its signature dark-blue Park Avenue sedans will deliver you to JFK in stylish comfort for $78 plus tip and tolls.

WAITING If you're actually London-bound, book **VIRGIN ATLANTIC**'s upper (i.e., first) class, and they'll send a car around to pick you up. Passengers departing from Newark can begin their vacation before boarding. While Joe Average joins the line, you check your bags and get your boarding pass in the airport parking garage (the miracle of "drive-through check-in"). Unlike most other U.S. lounges, where sleepless executives handcuff themselves to banks of fax machines and telephones, Virgin's feels like a club. Brightly colored furnishings and contemporary paintings from the Royal Academy of Art create a dazzling reprieve from the monochrome tones of modern air travel. If you need a fax or phone, Virgin's station manager Philip Cain will accommodate you, but he'll encourage you to enjoy a drink at the bar instead. There's also a soundproof room stocked with a Sony PlayStation, a VCR, and a CD player. A solace to cranky jet-lagged kids of all ages.

MICHAEL STEELE

Photograph by Kristine Larsen.

MARINE PARK (also in Brooklyn) and **VAN CORTLANDT PARK** (the Bronx) host cricket tournaments that are so popular, the city is planning to build North America's first regulation cricket field.

At **YANKEE STADIUM**, when the team is losing, the place becomes a steel-blue echo chamber that, as the volume builds in its enclosed oval, can make it seem like someone is about to be fed to the lions: The Yankees win because they're scared not to. A trip to **SHEA STADIUM** is just as much of a recipe for distraction; planes roar overhead every 120 seconds, and when Manhattan's skyscrapers glow in the distance, just beyond two major highways clogged with traffic, the 55,775-seat arena seems like just a speck on New York's map. Somewhere down there, some people are playing baseball.

But the upside of huge, fan-filled arenas is that they can trigger life-altering experiences, as Yankee Stadium did for radical attorney **Ron Kuby**. It was Game Two of the 1996 World Series. Kuby, the ponytailed protégé of the late William Kunstler and defender of many a Hell's Angel and Yippie, sat in the cheap seats—Section V, upper tier. And on that night, he did the unthinkable: For the first time since 1971—since the middle of the Vietnam War—he stood for the national anthem.

"There was something about being there," Kuby says now, still in awe. "The stadium was packed with people, a huge multiracial crowd was drinking soda and beer and eating hot dogs, and there was the excitement of the World Series. For a brief moment, I thought, *This country's not so bad after all.*"

Libraries

With the Internet, the History Channel, and Amazon.com materializing in your apartment, you need libraries not so much as a source of information but as a refuge from your undersize, or overcrowded, living space. To this end, the **NEW YORK SOCIETY LIBRARY** (53 East 79th Street; 288-6900), with its marble staircase and private writers' rooms, is the most elegant of sanctuaries. A membership fee ($135 for a yearly family membership; $90 for teachers and students) puts you in the distinguished company of Herman Melville, Willa Cather, and John Jay, who used to spend afternoons in the neoclassical townhouse, as well **Wendy Wasserstein**, who wrote most of *The Heidi Chronicles* and *The Sisters Rosenzweig* in these rooms.

Parlance Parlor A Thursday-night reading at KGB in the East Village.

For those whose idea of a hermitage includes a place to plug in the PowerBook, the **NEW YORK PUBLIC LIBRARY'S MAIN READING ROOM** (Fifth Avenue at 42nd Street; 930-0830) offers a mix of Beaux-Arts grandeur and—thanks to the $15 million face-lift completed last November—modern amenities. Thirty tables are now wired for portable computers, and 48 computer workstations stand at attention under cloud-filled murals trimmed with gold leaf. **Martha Cooley**, author of *The Archivist*, a novel about a librarian in charge of T. S. Eliot's letters, notes that while the reading room is a combination of "august and inviting" there is another reason she's drawn to the premises: "It is endlessly amusing and compelling to me that there are two lions sitting out front."

Farther downtown, the **SCIENCE INDUSTRY AND BUSINESS LIBRARY** (188 Madison Avenue, at 34th Street; 592-7000) provides free Web access to those who make a reservation in person the same day. Complimentary classes are offered on navigating the library's own high-tech resources and surfing the Net for novices. Most of all, patrons note the extra-comfortable Herman Miller Aeron chairs.

Places to Be Read To

Barnes & Noble's near monopoly on books has yet to devour all reading spaces. Consider **THREE LIVES & CO.** (154 West 10th Street; 741-2069), an independent West Village survivor that's hosted the up-and-coming for decades. Readings are free, but come early for the big names (mordant wit **David Sedaris** recently packed the place), and snag a choice spot on the ratty rug up front. BAM, Brooklyn's cultural juggernaut, is picking up speed with its new movie theater and **BAMCAFE** (30 Lafayette Avenue, Brooklyn; 718-636-4111, extension 516), a restaurant, bar, and performance space. BAMcafe hosted its first reading at the end of March—a Brooklyn-themed installment in the improv-heavy MOTH storytelling series, which **George Plimpton** hosted. The café's organizers will soon present spoken-word performances and, beginning in the fall, a series of readings. Plimpton was pleasantly surprised that such a vast space could preserve acoustics and atmosphere. "I tend to doze off," he admits, and though excellent content is the best way to keep him awake, "intimacy helps."

That's why he recommends **KGB** (85 East 4th Street; 505-3360). This *faux-*

Photograph by Kenneth Chen.

underground Commie theme bar–cum–writers' clubhouse may be peaking in popularity and slowly going corporate (there are now some product-sponsored events), but after only six years of existence it's the top choice among literati of all ages. Young novelist **Dani Shapiro** has read there, and so has poet **Donald Hall**, who recently ran into his college friend **John Ashbery** there. With several series ensuring constant readings, KGB wins for sheer volume. Drinking and smoking abound (for better or worse), as does insider New York publishing chat.

Patrons of the Selected Shorts series at **SYMPHONY SPACE** (2537 Broadway, at 95th Street; 864-1414), now in its fifteenth season, don't expect to unearth the next generation of storytellers, but that's not the point. The Upper West Side intelligentsia flock to this midsize theater for surefire classics. Actors like **Alec Baldwin** and **Meryl Streep** are matched with kindred literary spirits. Readings cost $17, so for a regular fix, stick to the taped broadcasts on NPR.

Xanax Substitutes

Every New Yorker has a favorite decompression chamber: **THE CONSERVATORY GARDEN** (Fifth Avenue and 103rd Street), with its lush, undulating hedges and wisteria pergola; the tiny but charming **SUTTON PLACE PARKS**, at the eastern end of 55th and 57th Streets; the relatively undiscovered courtyard at the **GENERAL THEOLOGICAL SEMINARY**, on Ninth Avenue at 20th Street. But you should know about an obscure slice of nirvana called **THE GARDEN AT SAINT LUKE'S** (the church at 487 Hudson Street, at Grove Street; 924-0562). Even on a bad day, this serene patch of greenery could pass for a Merchant-Ivory location. Thanks to vine-covered, heat-retaining brick walls, the garden enjoys an unusually temperate microclimate: Several species of pomegranate, rosemary, and fig thrive here, things rarely seen north of the Carolinas. And the garden is a popular rest stop for migrating species. Visitors scribble notable sightings in a diary kept in a Ziploc bag. But even in an Eden such as this, there is profound pathos. Diary entry, 4/3/98: *Discovered dead Y. B. sapsucker (male) today—R.I.P.*

Outdoor Public Sculpture

At the moment, the best outdoor public sculpture in New York is way over your head. Literally. **Rachel Whiteread**'s mysterious **WATER TOWER**, a translucent resin cast of an actual water tower, has sat atop a building on the northwest corner of West Broadway and Grand Street since last June. "It gives you the feeling of a whole new urban landscape," says art writer **Michael Brenson**. *Water Tower* (which was commissioned by the Public Art Fund) is not the only neck-crane-worthy art in town. The 1995 installation of **Alice Aycock**'s exuberant **EAST RIVER ROUNDABOUT**, a swooping, roller-coaster-esque steel sculpture, transformed the roof of a former Sanitation Department garage at East 60th Street above the FDR Drive into a park pavilion. "It catches the light beautifully, and it activates and enlivens the space," says **Marian Griffiths**, director of the Sculpture Center.

Even on the ground, it pays to keep your wits about you—amazingly, some people miss two of the city's biggest and splashiest works, **Mark di Suvero**'s red-painted steel **JOIE DE VIVRE**, at the Holland Tunnel exit near Canal and Varick Streets, and **Dennis Oppenheim**'s looming steel wedding rings, **ENGAGEMENT**, on the traffic island at 23rd

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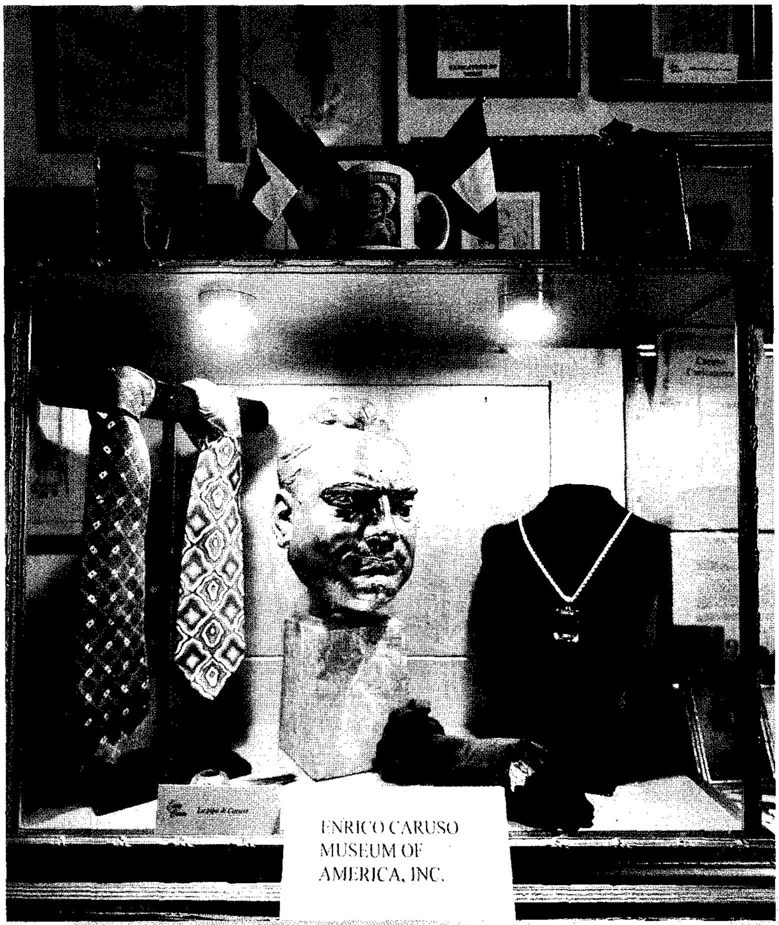
Street and Broadway (a favorite with cabdrivers, who seem to get the work's irony immediately). But the hands-down ground-level favorite with kids and adults is **Tom Otterness**'s whimsical cast-bronze animal extravaganza **THE REAL WORLD** (in Battery Park City's Nelson A. Rockefeller Park).

Unfortunately, New York City's worst outdoor sculpture is also impossible to miss: **Mihail Chemiakin**'s sixteen-breasted bronze sculpture, **CYBBLE GODDESS OF FERTILITY**, alarming passersby outside the Mimi Fertz Gallery (Prince Street between Greene and Wooster Streets).

Oddball Museums

To qualify as truly oddball, a museum must be esoteric and project a certain *Twilight Zone* aura. It must also be user-friendly. None of these scholarly repositories have stanchions or eagle-eyed security guards. Bring the kids. Touching the exhibits is encouraged.

Housed on the second floor of a modest two-family brick house in Brooklyn, **THE ENRICO CARUSO MUSEUM OF AMERICA** (1942 East 19th Street, Brooklyn; 718-368-3993; $5, by appointment only) is a well-tended shrine to the world's greatest tenor. Every year, 2,500 faithful make the pilgrimage to Aldo Mancusi's opera mecca. After listening to the vintage Caruso recordings (played on gramophones), you'll understand how the big guy managed to perform in front of 50,000 fans in Central Park without a microphone. The permanent collection—occupying the entire second floor and spilling over into the bathroom—consists of rare memorabilia, from Caruso's Sulka neckties to his silver flatware. The highlight of the two-hour tour is an eight-minute home movie of the legend himself, screened in a converted bedroom that seats twenty. "People today don't realize how great Caruso was," Mancusi laments. "Pavarotti, Domingo, Carreras . . . *please*. Enrico would have blown them all off the stage."



Shrine Song One wing of the Enrico Caruso Museum of America.

At the **LOWER EAST SIDE TENEMENT MUSEUM** (90 Orchard Street, at Broome Street; 431-0233; $8), every last heartbreaking detail of immigrant life has been meticulously re-created. A guide, flashlight in hand, leads visitors through a series of abandoned rooms once occupied by the Gumpertz and Baldizzi families. Background tapes with ambient sounds of the period waft through the air: the flush of a hall toilet, the cries of pushcart vendors in the street below, neighbors squabbling. The sound of grown men crying? That's likely to be real. "The darkness and glumness of the place always gets me," says immigrant and author **Malachy McCourt**. "And trust me, coming from Limerick, I'm something of an authority on darkness and glumness."

Honorable mention goes to the **AFRICAN-AMERICAN WAX & HISTORY MUSEUM OF HARLEM** (316 West 115th Street; 678-7818; $10, by appointment only). Raven Chanticleer's Harlem brownstone museum contains twenty wax figures, including those of Malcolm X, Duke Ellington, Booker T. Washington, Josephine Baker, Adam Clayton Powell Jr., and Harriet Tubman. No sober person would ever describe these wax figures as "lifelike," but that is really beside the point. Chanticleer, a "noted couturier," according to museum literature, also sells a full line of fur-covered toilet seats.

Art Bargains

The auction houses, where Van Goghs go for $71 million and movie-star dresses for $70,000, hardly seem like places for most of us to fill our walls. But look beyond the high-priced, highly fashionable painting, clothing, and period-furniture markets, and prices drop zeroes. Many, many zeroes. The decorative arts and prints provide opportunities to get pedigreed pieces for unknown-artist prices. Don't use the word *cheap*, however—auction types like to call this "accessible" art.

Marc Schwartz, a twenty-year collector who prefers works on paper to bigger, flashier paintings, recently acquired a 1971 James Rosenquist print, *Cold Light*, for $2,800, and bought

Photograph by Bernd Auers.

Kiki Smith's first print for $650. "I purchased a print by Robert Rauschenberg three years ago at auction," Schwartz says. "I bought a spectacular work at a reasonable price, and it was included in the Guggenheim retrospective of Rauschenberg." He suggests others follow his lead and buy Claes Oldenburg's unlimited edition *NYC Pretzel* prints ($50 at **SUSAN INGLETT**, 100 Wooster Street; 343-0573).

At the May 1 contemporary-print sale at **SOTHEBY'S** (1334 York Avenue, at 72nd Street; 606-7000), for example, one can acquire an Andy Warhol flower lithograph for $3,000 or a Roy Lichtenstein silk-screened still life for $2,400. Of course, 100 other people might own the same image, but how likely is it that you know them? (And in Pop Art, accessibility was half the point.)

Less-Than-Obvious Classical Venues

Even when tickets to the Metropolitan Opera are not an option and Carnegie Hall is sold out, New York offers several not-so-classic classical-music venues. The city's other Met is one of the first places to consider. Among the groups to look forward to during the **METROPOLITAN MUSEUM OF ART**'s (1000 Fifth Avenue, at 82nd Street; 570-3949) upcoming season will be the Guarneri String Quartet, the Musicians from Marlboro, and the Beaux Arts Trio. But caliber of performers aside, it's the setting that makes the experience. Says jazz great **Dr. Billy Taylor**, who performs there frequently, "When people come to listen to music, they have to pass through a visual exhibit. It puts them in a different frame of mind." The museum holds concerts in both the 700-seat Grace Rainey Rogers Auditorium and in the art galleries, including annual performances by flutist Paula Robison in the Temple of Dendur and a yearly series of Christmas concerts in the Medieval Sculpture Hall.

Farther uptown is the **MILLER THEATRE** at Columbia University (Broadway and 116th Street; 854-7799), which, under the auspices of **George Steel**, puts together one of the bolder classical-music series in town. "My motto is: Remove any sense of apology from programming," says Steel. The Miller Theatre will never hide less-well-known compositions behind standards by Beethoven and Mozart but presents full evenings of pieces by a modern composer that give the audience a complete picture of his or her work. Included in the upcoming season's series of living composers will be concerts highlighting John Zorn and Peter Maxwell Davies.

New Hangout

How to be The Spot without getting annoying about it: Be invitingly spacious and open, with high ceilings and bright, Deco-era metal wall paneling. Provide deep-cushioned booths and serve simple, hearty dishes. Employ a wait staff that actually tends to its patrons. Set up an illuminated glass bar that smacks at once of a *Blade Runner* future and an *Ocean's Eleven* past. Hire bartenders who understand that stinginess is always in bad taste. This is basically what **Jim Heckler** has accomplished with **THE GLOBE** (373 Park Avenue South, at 27th Street; 545-8800). By day, it feels like a huge thirties diner with better food—the Reuben comes with manchego cheese on black bread, and the kitchen offers a yellowfin burger. At night, the room is notably swankified, as the lights are dimmed, the candles lit, and the dinner and a-cocktail-or-four-after-dinner folks stream in. Yet there isn't that feeling of crowded, anxious, deliriously furious business-card-sniffing—even with a full house.

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Ondine Cohane
Maura Egan
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Nuke 'Em

Egg consumption may hit new highs, thanks to Micro Egg. This tiny French gadget lets you cook eggs all kinds of ways in the microwave—poached, scrambled, soft-boiled, hard-boiled—and it's so foolproof and such fun, you'll end up eating dozens. Here's how it works: Crack the egg into the egg-shaped plastic holder, discard the shell, poke a hole in the yolk, add a few drops of water, and voilà: in 25 seconds a soft-boiled egg, in 45 seconds a hard-. Scrambled? Just gently shake the egg in the holder before microwaving. You can even indulge in culinary feats: For oeuf en cocotte, simply butter the inside of the egg holder; for oeuf en meurette, add a drop or two of wine and tiny bits of bacon. And these Micro Eggs look so cheery, they can go right from the microwave to the breakfast table ($5.99).

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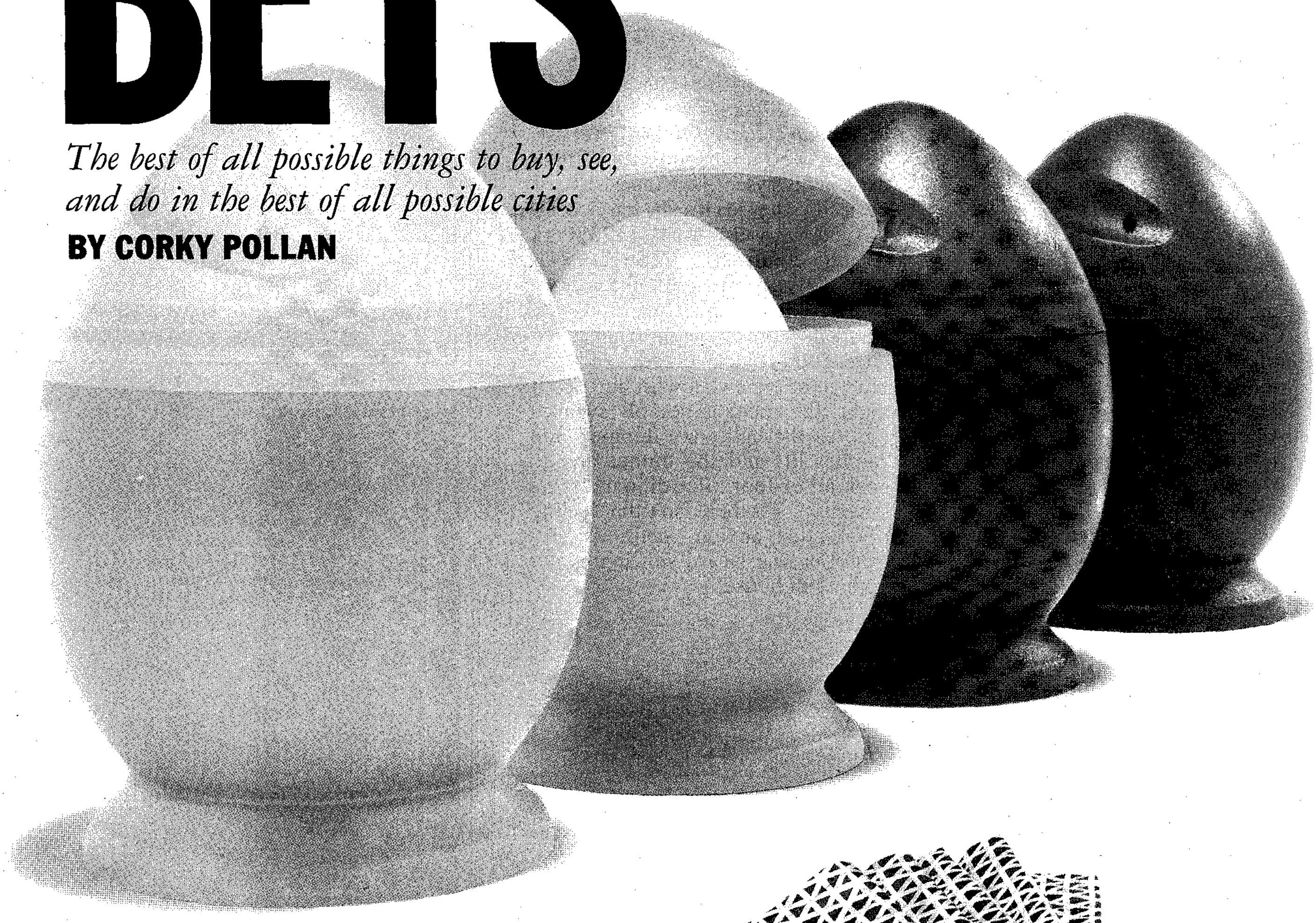

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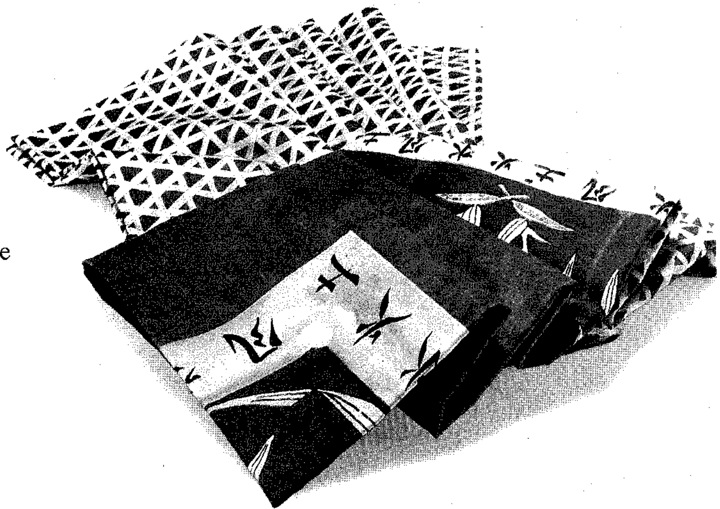

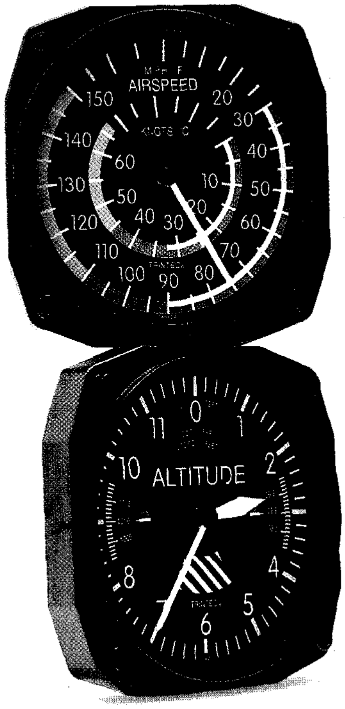

High Design

Not surprisingly, the clever one behind these aviation-inspired wall clocks and thermometers is a pilot. Canadian Brendan Nunes is also the president of Trintec, the company that produces them. He's turned the instruments of flight—altimeters, airspeed and horizon gauges, V.O.R.'s (instruments for navigating by radio transmission)—into neat injection-molded-plastic time and weather devices ($45; battery not included).

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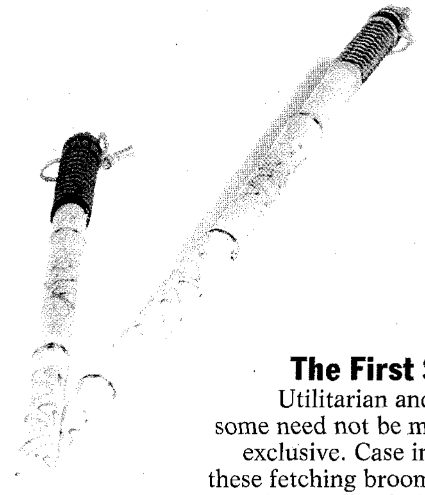

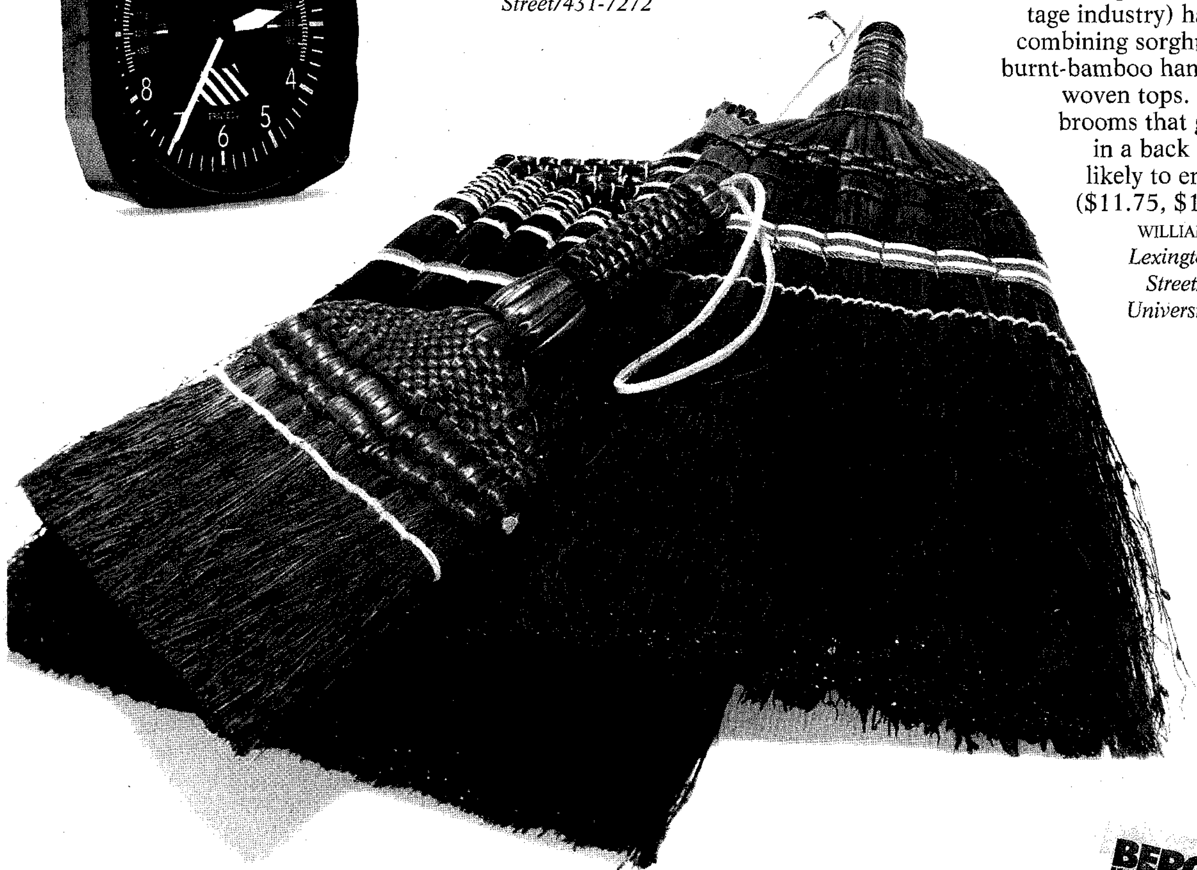

The First Straw

Utilitarian and handsome need not be mutually exclusive. Case in point: these fetching brooms from the northern hills of Thailand. The villagers (members of a cottage industry) hand-make them, combining sorghum bristles with burnt-bamboo handles and adding woven tops. Hardly the ratty brooms that get hidden away in a back closet, these are likely to end up on display ($11.75, $18.75, and $25).

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Photographed by Tommy Naess

SALES & BARGAINS **SHYAMA PATEL**

The Duchess of Cork

Bring your own bargain: *Pick up one of this oenophile's recommendations on your way to the party, and no one will know it* **cost you less than the cab ride.**

GLANCING AT THE MISHMASH IN WINE shops' bargain bins, one is tempted to rate bottles by price alone. But after a few cheap-red headaches, most of us know better. To sniff out the best inexpensive bottles, we consulted Roberta Morrell, a wine connoisseur and co-owner of the upscale wine mecca **Morrell & Company**. Morrell carries many top wines (a $10,000 1870 Lafite Rothschild, for instance), but, she says, "I *love* discovering the good values." A sign in the store begs, PLEASE ASK FOR OUR FULL LIST OF FINE AND RARE WINES. To drink well this summer and have cash left for the Jitney, we asked instead for a different list: Morrell's favorite easy-to-find wines under $10.

Would you like to see our wine list? **S&B's under-$10 picks.**

Chardonnay: Californian Cartlidge & Browne '97 ($8.99). "Everyone agrees, it's absolutely the best inexpensive Chardonnay you'll find—shut your eyes and you'll think you spent $15," she says.

Pinot Grigio: Ecco Domani Pinot Grigio '97 ($9.95). A "light, crisp, refreshing" wine—and one of Morrell's own summer favorites.

Merlot: Talus '96 Merlot from California ($8.99). "A best buy," says Morrell.

Primitivo: Terrale '97 Primitivo ($6.99). The spicy, Zinfandel-like Italian red is "great with barbecue meats—it really stands up to charcoal," says Morrell.

Table wines: Reserve St. Martin Selection Rouge, Selection Blanc, '97 ($4.99 each) and Rosé de Syrah '97 ($7.99). These French imports, staples at Morrell's summer house, also turn up at places like Tavern on the Green. "Marvelous value," she raves.

Sweet and dessert wine: D'Artagnan Late Harvest Gros Manseng '97 ($7.99 a half bottle). Morrell's verdict: "Very good. Not too sweet." Skip the Sauternes and try this import, distributed by the pâté folks—and have enough left over for an extra portion of foie gras.

Morrell & Co., 535 Madison Ave., near 54th St. (688-9370).

DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

ALWAYS A DEAL

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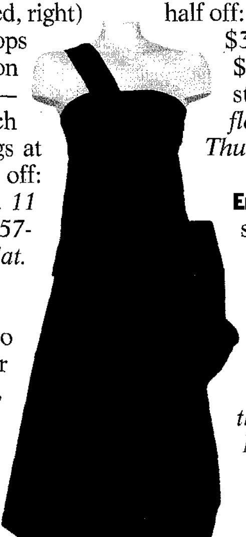
Picks of the Week

Norma Kamali is clearing out her chic spring black-denim collection (pictured, right) plus a ton of cozy gray fleece (tops and bottoms) and rip-stop nylon (pants, anoraks, and trenches)—all are perfect mix-and-match packables for summer evenings at the beach. Prices are half off: $55–$275. Ladies' sizes 4–12. *11 W. 56th St., third floor (957-9797); A.E., M.C., V.; Mon.–Sat. 10–6; 4/26–5/10.*



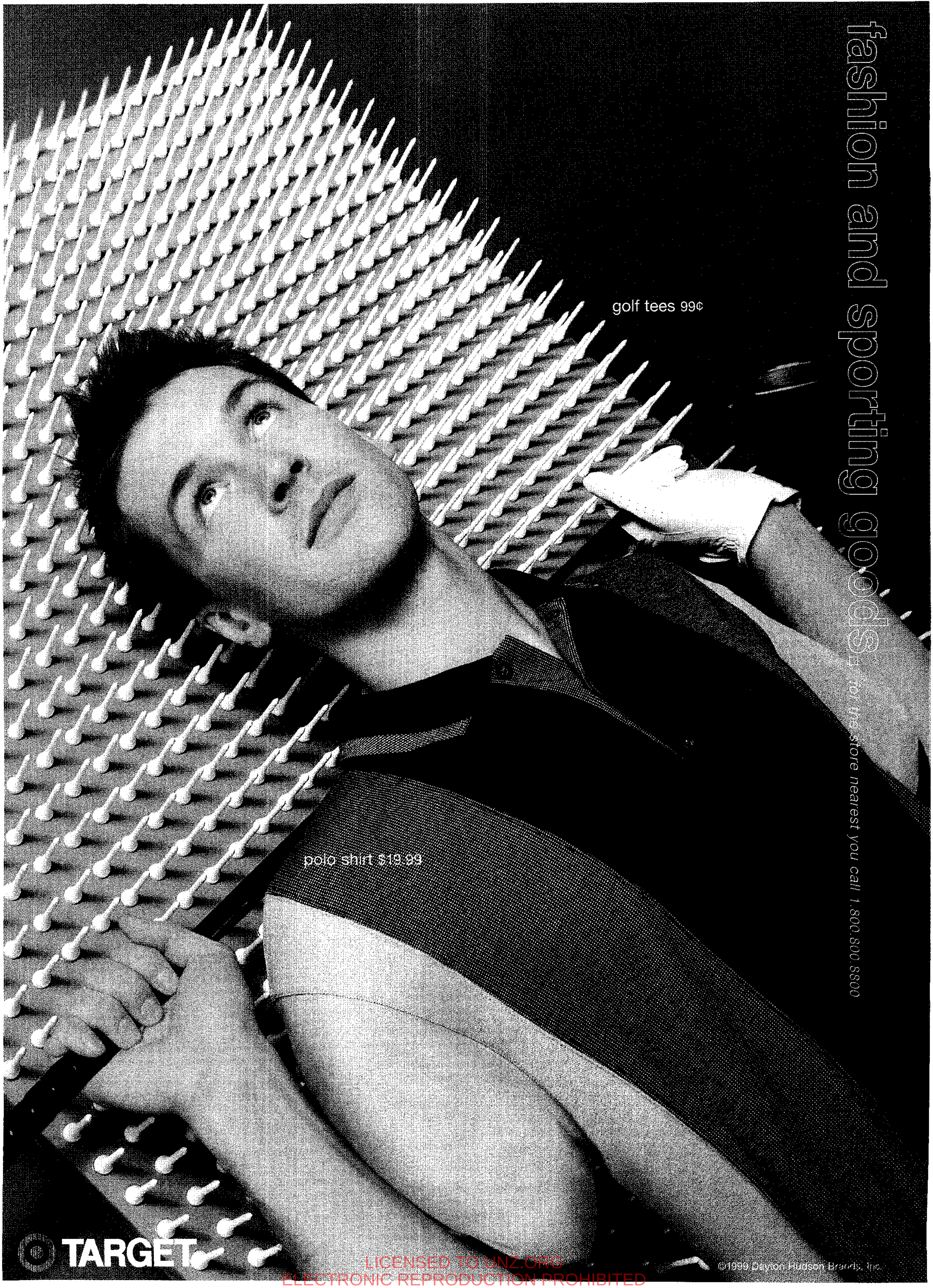
Delman and Delman Studio women's shoes retail for $130–$185. At the sample sale, they're all $65–$85. Styles include sandals, loafers, mules, and ballet flats. Sizes 6–10. *730 Fifth Ave., at 57th St., eighth floor (399-2323); A.E., M.C., V.; Mon.–Fri. 10–7; 4/28–5/5.*

10/10 Optics is selling off masses of eyeglasses frames from designers like l.a. Eyeworks, Calvin Klein, DKNY, and other big names we can't print. Prices are mostly 50–70 percent off; selected new styles are 20 percent off. Eye exams are $75. *168 Fifth Ave., near 21st St. (366-1010); A.E., M.C., V.; Sun. noon–5:30, Mon. and Thurs. 10–8, Tues, Wed., and Fri. till 7; 5/2–5/16.*

Deborah Harper's hats have been sold at Barneys and Bergdorf's. At her sale, twelve years' worth of summer styles are half off: from $15 for a baseball cap to $35 for a simple straw hat to $125 for a fine-sewn straw style. *114 Chambers St., third floor (227-3831); cash only; Thurs.–Sat. 11–7; 4/29–5/1.*

Erik Stewart's soft, trim pastel sweaters for spring (as seen at Saks and Bergdorf's) are usually $60–$100. At the sample sale, grab the V-necks, tanks, and cardigans for a mere $25–$80. Ladies' sizes S–L. *1441 Broadway, near 40th St., thirty-fourth floor (944-9096); M.C., V.; Fri., Mon.–Tues. 9–5; 4/30–5/4.* ▬

Photographs: top, Andrew Goldberg; bottom, courtesy of Norma Kamali.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MOVIES PETER RAINER

You Must Be High

In 'Pushing Tin,' director Mike Newell takes on the less-than-wacky world of air-traffic controllers (with less-than-delirious results).

A *M*A*S*H*-STYLE COMEDY ABOUT AIR-TRAFFIC controllers, **Pushing Tin** is not exactly the high-concept brainstorm of the year. I mean, whose bright idea was it—given all the people in the audience already afraid of flying—to produce a film in which our friendly skies are shown to be at the mercy of a gaggle of hypercaffeinated yahoos? Hollywood is supposed to be ruled by the marketeers these days, but clearly, if a movie like *Pushing Tin* can make it through the maze, the watchdogs aren't all that vigilant. Normally this kind of laxity would be cause for celebration in a standardized world, but, as it turns out, *Pushing Tin* barely rates faint praise.

On second thought, maybe the marketeers had a lot to do with this film after all. In every respect except its subject matter, *Pushing Tin* bears the telltale traces of a movie that's been run through the audience-survey grinder. The filmmakers throw in just about everything: not just *M*A*S*H* but heavy dollops of *Top Gun* along with a smattering of frat-boy humor and Zen and sitcom. The screenwriters, Glen Charles and Les Charles, are TV-sitcom pros; over the years, they've written and produced for, among many others, *The Mary Tyler Moore Show*, *The Bob Newhart Show*, and *Cheers*—and *M*A*S*H*. Good shows all, and a lot smarter than *Pushing Tin.* Television comedy used to be the place where you plugged away until you got to strut your stuff in the movies. Now the reverse is often true.

Out of control: From top, John Cusack, Jerry Grayson, and Billy Bob Thornton in *Tin*.

The cast is a spiffy assortment of talent, mostly wasted. John Cusack, in his motormouth mode, plays the gutsiest controller at Long Island's Terminal Radar Approach Control center. Billy Bob Thornton, a new arrival to the center, is his super-cooled-out rival. He's the kind of guy who, for kicks, stands under a revving 747 and gets blown out by the wake of its turbulence. Cate Blanchett shows up as Cusack's wife, and her Long Island accent, if not her dialogue, is impeccable. Thornton's wife is played by Angelina Jolie, and her tarty, vodka-guzzling turn perks the film's flagging joke-o-meter. Jolie is a bombshell with great comic timing—an irresistible combo.

In the right hands, the pressure-cooker lives of air-traffic cowboys would probably make for a bang-up black comedy or white-knuckler, but director Mike Newell is too straitlaced for the job. He turns a terrific, new-to-movies subject into a gagfest because he doesn't want to upset viewers with anything resembling reality. They'll probably be upset anyway, especially if they're frequent flyers. At least *Pushing Tin* won't be showing up as an in-flight movie—although a friend of mine swears he once saw *The Buddy Holly Story* on TWA.

Election IS A FACETIOUS, SMARTY-PANTS SATIRE ABOUT A popular Midwest-high-school history teacher and student-government adviser, Jim McAllister (Matthew Broderick), who acquires as his nemesis the school's No. 1 student overachiever, Tracy Flick (Reese Witherspoon). Director Alexander Payne and his screenwriter Jim Taylor—who worked together on Payne's first feature, the abortion-rights comedy *Citizen Ruth*—should be commended for making a high-school movie that, for a change, isn't aimed only at high-schoolers. *Election* is an anti-high-school high-school movie, and it captures the drear institutional climate: the ugly green hallways and generic auditoriums and the way the principal says "People, *please*" and all the other memento mori of those years.

But *Election* could stand to be a bit less satisfied with its smarts. After a while, you begin to wonder what makes Payne and Taylor so all-fired special: Like brainy adolescents, they mock just about everybody in sight—not just two-faced teachers or the go-getter Tracy, with her predatory wiles, but the school's lunkhead football star, Paul (Chris Klein), whom Jim coaxes into running against Tracy for class president, thereby incurring her everlasting wrath. Paul's lesbian sister Tammy (Jessica Campbell), who stumps for president on an abolish-student-government platform and (intentionally) gets herself thrown into an all-girls parochial school, comes closest to being the movie's hero. Her snideness is a relief from Tracy's cast-iron twinkles. What is it about high-school overachievers that gets the goat of movie directors these days? Jason Schwartzman's turbocharged Max in Wes Anderson's *Rushmore* is kin to Tracy; he's more personable than she is, but you still get the feeling, as you do

Photograph by Joe Lederer.

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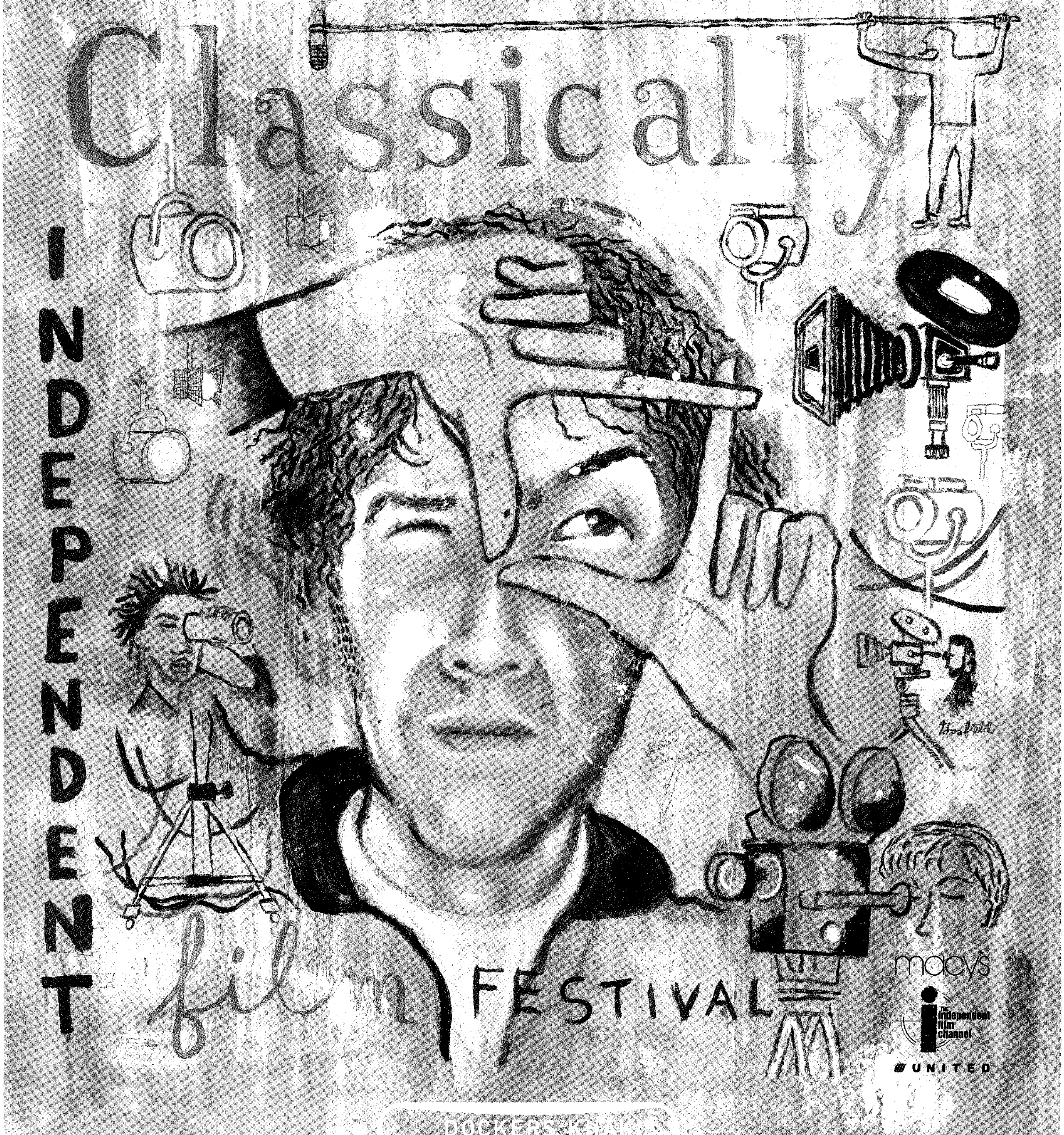

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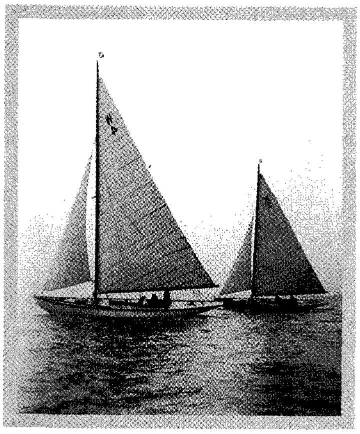

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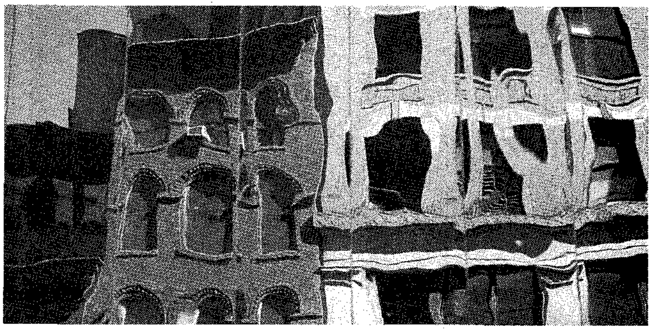

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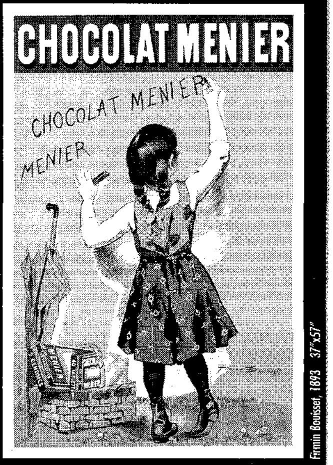

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Source: 1998 Fall MRI

in *Election,* that the filmmakers are settling an old score. Film directors tend to be overachievers, too. Maybe the score being settled is with themselves.

THIS WEEK, FILM FORUM KICKS OFF A **François Truffaut** retrospective through June 24 comprising all 21 of his feature films in new 35-mm. prints, as well as several of his shorts. Truffaut's films, unlike, say, Godard's or Chabrol's or Louis Malle's, are often revived in what remains of the art-house circuit. Still, the retrospective is a blessed movie event in these parched times, and at least one of the entries, a rarely shown English-language version of *The Story of Adele H,* shot alongside the French version, should prove newsworthy. (It screens June 16; call 727-8110 for a complete schedule.)

I recently looked again at *The Wild Child* (1970; screening May 18–19) after many years. It contains in microcosm the soul of Truffaut's best art: the balance of rigor and sensuousness, the fiercely lyric intelligence, the passion to record the sacred depths of the human face. Truffaut plays the physician Jean Itard, who takes in and attempts to educate Victor, as he is named by Itard, a feral child of perhaps 10 or 11 found alone in the wilds of Aveyron in 1798. The film, based on an actual event, isn't a *Miracle Worker*–style slam-bang case history; neither is it a Rousseauian fancy. It's far more mysterious than that. Truffaut has such an animistic feeling for nature that the child's wildness becomes his genius, his essence—and yet it must be sacrificed to the civilizing world if the boy is to survive.

Victor's acculturation is double-edged; we understand, along with the doctor, that he must learn language, wear clothes, sleep in a bed, wash. But these necessities advance him into a world we already know is imperfect, hostile. (It is all Itard can do to keep Victor from being locked up in an asylum.) Truffaut isn't a back-to-nature romantic, but the perfidy of the life Victor will inherit makes you want to hold him back from that life a little longer—even though you know you can't. There is a melancholy triumphalism in a sequence such as the one in which Victor flees from Itard's provincial estate and rushes into the tall grass during a heavy downpour, rocking back and forth in awe and celebration. It isn't so much that Victor in this scene is closer to nature than his educators are; it's that he's closer to pure *feeling.* It's what links him to Itard, who, in the process of teaching Victor the rudiments of language, looks at life as if for the first time, too. He sounds the same depths as Victor. Their communion becomes their shared passion. ■

Peter Rainer's 1998–99 reviews are available at **newyorkmag.com**.

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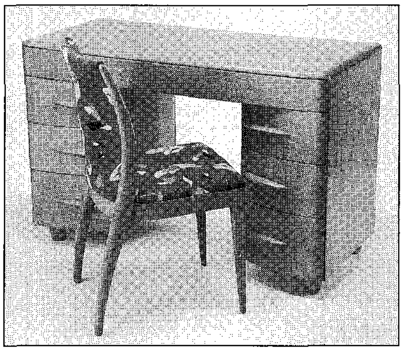

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THEATER JOHN SIMON

Crass Appeal

With the opening of 'The Civil War' last week, Frank Wildhorn toots his horn in three Broadway shows. Is he a low-rent Andrew Lloyd Webber?

THERE ARE TWO WAYS TO BE BEYOND CRITICISM: being above it or being below it. Shakespeare, for example, was above being shot down by the fusillades of even such eminent marksmen as Voltaire and Tolstoy. Others, however, are so firmly entrenched in the lowest public taste that they are as invulnerable to criticism as low-flying stealth bombers to detection by radar. Such a one is Frank Wildhorn, who, with the opening of **The Civil War**, has three shows simultaneously dumbing down Broadway.

A genuine education, if such a thing were widely available, might teach people that artistic value is not to be measured by the number and volume of standing and yowling ovations. Critics, to be sure, are often wrong—especially those who reflect the majority taste. But the under- or miseducated public is wrong even more often. Yes, good folk knew enough to enjoy Dickens; they also know enough to love Judith Krantz, Danielle Steel, and Stephen King. The only real test is the slow but true test of time. By dint of being drilled, bullied, shamed—and, yes, even taught—the public eventually accepts Shakespeare. Even so, as Georg Kaiser has the goddess Athena declare in his drama *Pygmalion,* "The populace / Would sooner stone a genius than perceive him."

But the populace is perfectly pleased to anoint Wildhorn instantly as Messiah to the Unwashed. And when it comes to commercial savvy, he is indeed a genius. To be sure, as head of a popular division of Atlantic Records, he is well placed to peddle all sorts of advance concept recordings of his gestating shows and to engage pop celebrities as his recording "artists." Beyond that, he picks subjects of timely or proven popular appeal, e.g. *Jekyll and Hyde, The Scarlet Pimpernel,* and now *The Civil War.*

The good news is that the show does not use all the numbers Wildhorn has contrived for evolving versions of his opus; the bad news is that he does use 23, plus three reprises. These songs have only ghostly pseudo-tunes stretched out ad nauseam and uncannily resembling one another, revealing the two chief instruments for which Wildhorn composes: the meat grinder and the cookie cutter. Of course, someone who, like him, has churned out pop songs for years has or acquires a certain facility, but facility is not the same as felicity.

As this essentially bookless show's book writer, Gregory Boyd, explains, the show tunes of the great theater composers were the pop music of the day, and so we get here "country, pop, gospel, folk, r&b, and rock." What he does not say is that the Gershwins, Porter, Berlin, Rodgers, etc., though influenced by jazz, were good enough not to imitate but be imitated by the pack. And in no case would they have stooped to some of today's musically and verbally monotonous genres.

But there is further confusion here. Wildhorn and his unimpressive orchestrator, Kim Scharnberg, attempt to reconcile contemporary and period musical idioms, and come up with a hybrid that is neither fish nor fowl. Even their striving for variety—following up a thunderous march with a soulful guitar number—proves formulaic if not, indeed, disjointed. It all comes down to a personal style, which Wildhorn doesn't have, unless you consider generic banality a style.

Losing battle: The cast of *The Civil War.*

Photograph by Joan Marcus.

Jack Murphy's lyrics do not help. This, for instance, from "Virginia": "There was a land . . . / A land to pleasure the eyes / Where the old was new / And the foolish wise." What does this seemingly clever paradox mean? At most, it describes the Wildhornian modus operandi. Or take this much-reprised bit sung by a slave couple about to be "sold apart": "If prayin' were horses all of us would ride / And ever I'd be by your side." Aside from rhythmic clunkiness, what sort of trope is this? Who but an Attila the Hun or Genghis Khan would conceive marital bliss as riding side by side? Or what of the following, from the war profiteer's song, "Greenback": "Get it any way that you can / Lie, cheat, sugar sweet / Elite, Easy Street . . ." What does the inept switch from verbs to not especially apposite nouns accomplish except an indigestible glut of rhymes on *eat*?

The book is all songs and vignettes, with the odd crumb of action or smidgen of spoken words. In itself, this could pass if it weren't so schematic. We are told that much of what is sung or spoken was assembled from Lincoln and Whitman, Sojourner Truth, and Frederick Douglass, as well as contemporary letters, headlines, and diaries. But bear in mind that the heedlessly pieced-together patchwork quilt can be as displeasing as homogenous sludge. Any show that can use the drab voice of David M. Lutken to drone out Lincoln's most powerful utterances is tone-deaf.

Even the portrayal of the Union Army, Confederate Army, and slave population, each played by seven actors, displays something reductive in its pat symmetry, and neither Jerry Zaks's direction nor Luis Perez's musical staging rises above the serviceable.

On the credit side, though, there are some splendid projections by the evidently inexhaustible Wendall K. Harrington, intensely dramatic lighting by Paul Gallo, suggestive scenery by Douglas W. Schmidt, and nicely restrained costuming from William Ivey Long. And there are some fine performances, vocal or histrionic, or both. I was particularly taken with Michel Bell, Lawrence Clayton, Cheryl Freeman, Carpathia Jenkins, Keith Bryon Kirk, and Irene Molloy, with several others behind only because of less ample opportunities. Gene Miller, though, as the Confederate captain, showed (possibly temporary) vocal strain. Leo Burmester simply reprised his performance in *Les Misérables,* although the show's most rousing number, "How Many Devils?" derives from the same source.

The Civil War has been treated successfully in only one musical, *Shenandoah* (not much superior, to my mind), which the authors of *The Civil War* do not mention in the record booklet, though they list a couple of obscure others. So this very choice of theme in these days of Bosnia, Kosovo, etc., etc. is shrewd enough. And when that war's 620,000 dead are evoked—along with the names of famous battles and their casualty numbers projected on the backdrop—unearned emotions are instantly elicited. Yet from any serious artistic standpoint, Wildhorn's musical merely augments the casualty list to 620,001. Still, as I mentioned earlier, criticism is powerless here, and the loudest sound you'll soon be hearing is wild Wildhorn laughter all the way to the bank. ▬

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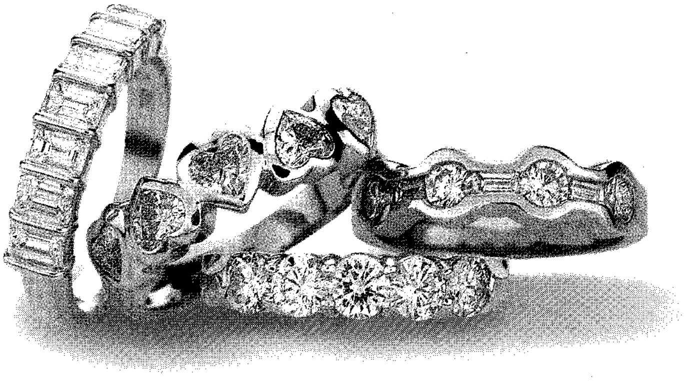

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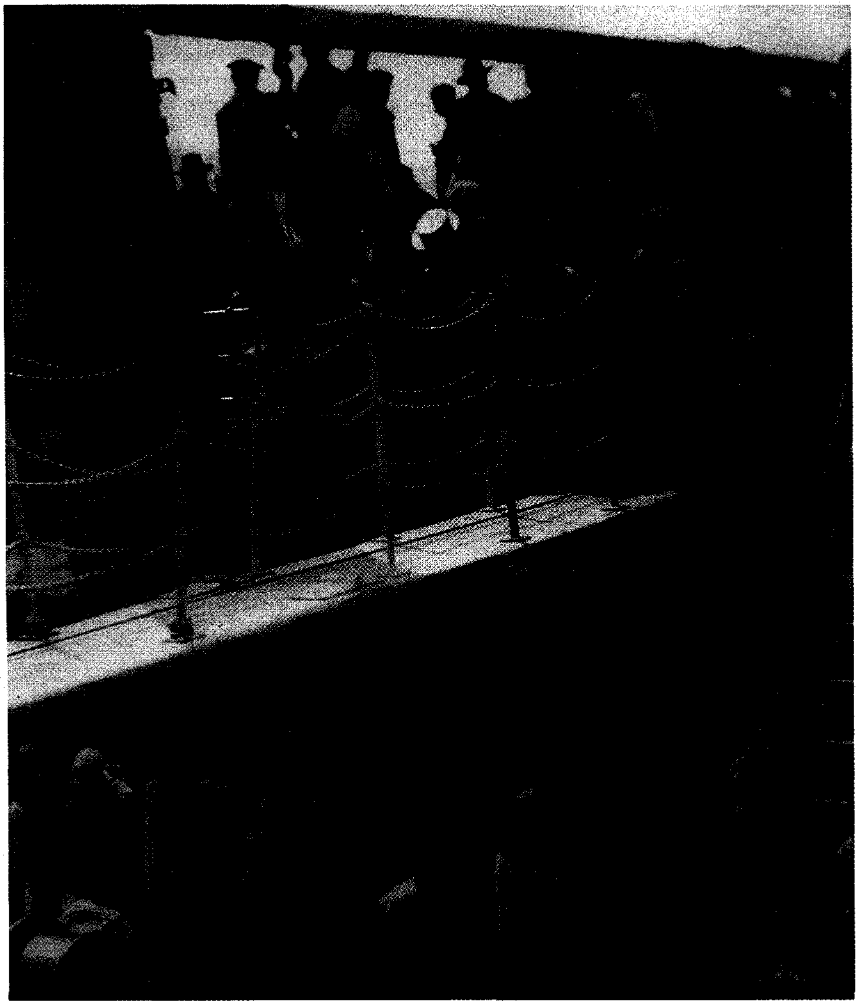
ART MARK STEVENS

The March of Time

An exuberant show at the Whitney captures Henry Luce's notion of the American Century—but has precious little to say about art.

The American Century IS BEST APPROACHED NOT as a traditional exhibition of art but as a PBS documentary or a World's Fair pavilion. The five floors of the Whitney Museum of American Art twinkle and buzz with a fast-moving, spiffy presentation of the nation's social and cultural preoccupations during the first half of the twentieth century. (The second part of the show, covering 1950 to 2000, is scheduled to open in September.) Giant reproductions of iconic photographs, like that of the Marines raising Old Glory on Iwo Jima, enliven the jazzily designed galleries. Wonderful bits borrowed from movies both famous and obscure—ranging from *Modern Times* and *The Gay Divorcée* to *The Plow That Broke the Plains* and clips of teenagers dancing—play continuously on screens in the gallery walls. Visitors can pick up a charmingly clunky "period" telephone receiver to listen to Woody Guthrie sing "This Land Is Your Land" or read a wall panel as concise as a sound bite on, say, "Immigration and New Populations" or "Streamlined Design." The works are marched through time in an orderly but colorful parade, often accompanied by the sound of music in the background, in order to provide an illustrated synopsis of American cultural history.



Alfred Stieglitz's *The Steerage* (1907).

Photograph courtesy of the Whitney Museum of American Art.

The exhibition has the virtues of a good documentary. The curators, led by Barbara Haskell, have put on display dozens of fascinating and lesser-known curiosities in addition to many celebrated American images. You can pore over advertising for long-ago musical events—such as a picture of W. C. Handy holding his fiddle for his rendering of "The Memphis Blues" (1912)—and enjoy *Life* and *Vogue* covers from the twenties. The section on the Jazz Age contains a sensational clip from *Black and Tan*, a 1929 movie of Duke Ellington's combo playing and dancers dancing. Interesting paintings by lesser-known artists—such as John Covert and Henry Ossawa Tanner—are on view. All told, "The American Century" contains a staggering 700 works.

The educational air of the show is entertaining, sweet, nostalgic, and evocative. The historical imagination of both young and old visitors should quicken to the spectacle, and the danger of boredom is small; so much ground is covered that even the Great Depression passes quickly. A show of this range can create an intoxicating sense of mastery, fostering the illusion that one can drink in the essence of a century during an afternoon. Time collapses into itself—creating a peculiarly modern perspective, a kind of syncopated vision in which the varied styles and themes of the century blur and flicker together like the frames of an old newsreel.

The show, in short, deserves to draw big crowds. But if you care about either art or history in a serious way, you must also recognize what the exhibition is *not*. The director of the Whitney, Maxwell Anderson—in a forgivable piece of institutional tub-thumping—calls the show "the definitive evaluation of American art of the twentieth century." It is nothing of the kind. Big does not mean definitive. (If a definitive reading ever becomes possible, moreover, America will no longer be America.) Intellectually, the show is simply a diagrammatic survey of the conventional themes in the textbooks. The catalogue—edited by Haskell and including

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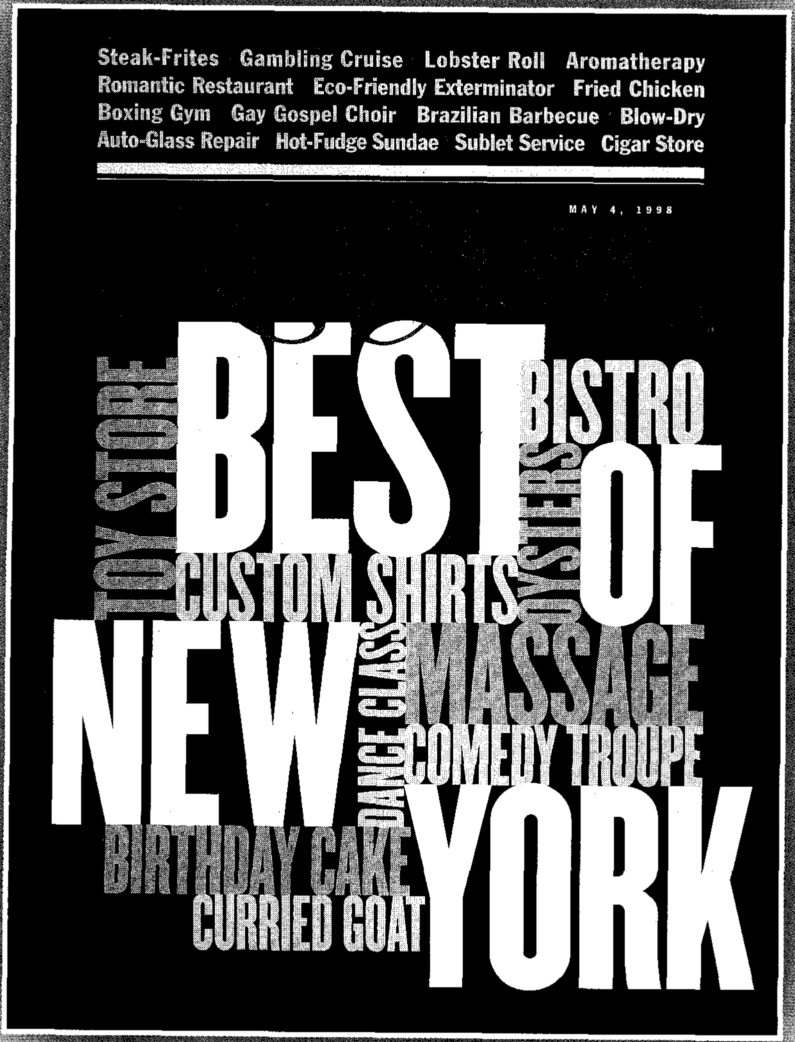

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essays by many different critics—offers a deeper response to American culture, but given the scale of the subject and the writers' variety of outlooks, it also serves as an introductory textbook. "The American Century" is, if anything, more revealing about the present than about the past. It captures the way America at the millennium wants to think about itself.

The mood is celebratory. The title of the exhibit comes from an editorial by Henry Luce, the founder of Time-Life; early in the forties, Luce began to promote the idea that America had a special role to play in the twentieth century. His phrase *The American Century* captured not only the pride in power taken by a country emerging from an isolationist past but, later, its determination to fight the Cold War and save the world from Communism. The show itself practically busts its buttons with "Look at me" national pride. Its chords are dramatic, big, declarative. No interest is taken in the murky complexities of history and art. The clash of sensibility or argument never has a hurtful edge; if some artists retreated toward nature while others celebrated the machine, well, together they were just part of the ever-changing American Dream. Even the crises of the Depression and World War II seem smoothed out by the show's parade through time. As I looked at a collage of Hollywood World War II footage that is full of exploding bombs, Jerome Kern's "Smoke Gets in Your Eyes" drifted over from the next room.

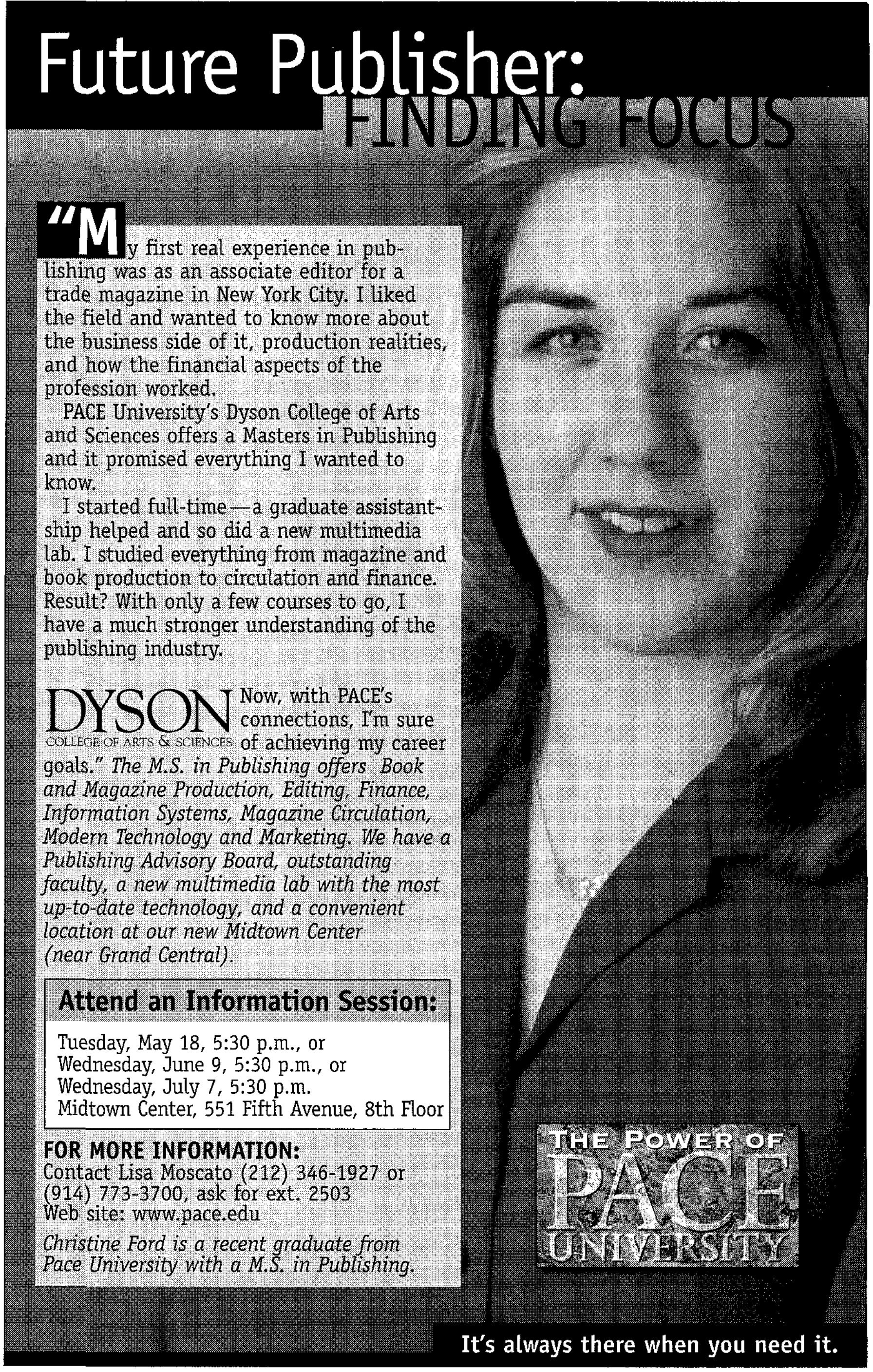
The national pride seriously distorts the presentation of American art. One implication of "The American Century" is that the nation's art—in addition to its economic and military might—dominated the century. In fact, for all its fascinations, the achievement of American art through World War II is very small when compared with that of Europe. Nothing about this level of achievement is suggested to visitors. Moreover, the Whitney—founded to support American art at a time when collectors paid attention only to Europe—slights the European influence on American art to an astonishing degree. Many ambitious American artists of the period wanted to escape the provincial spirit of America by looking for inspiration to European art. But nothing is made of the Armory Show of 1913, which exhibited some works of European modernists—a seminal moment in the American imagination. The art of the thirties is presented as if it were entirely homegrown, without any mention of Picasso, Miró, or Mondrian, whom the strongest Americans (some were themselves recent immigrants from Europe) worshiped. No mention is made of the European-émigré artists who came to

New York during World War II and provided an essential catalyst for the creation of Abstract Expressionism.

For many people, the years 1945 to 1950 are easily the most significant of the century for American art—the time when all the major Abstract Expressionists matured as artists and the United States found a significant new voice in painting and sculpture. Yet "The American Century" ends with a small, even pathetic accounting of these extraordinary years; the works on display, with a couple of exceptions, are second-rate and don't remotely do Pollock, for one, justice. The scale of the accomplishment—literal and metaphysical—is not conveyed. Why? The answer must be that the organizers are saving Abstract Expressionism to begin the next show (1950–2000) with a bang. If they were primarily interested in the life of art, however, they would have either closed the first part of the exhibit with World War II or, if continuing on to 1950, ended with a grand statement of the style. Their main interest, though, is not actually art itself but using art to create chapters in a history book.

The critics of the fifties, who actually grew up during the first half of the twentieth century, would have torn into this show like tigers. I can imagine Clement Greenberg's sharp contempt for this exhibit's refusal to make bold discriminations about the relative value of different works of art; Harold Rosenberg's disgust that the existential challenge to an oppressively materialistic century was not powerfully asserted; Dwight Macdonald's smirk at the bread and circuses provided for middlebrow taste. Their snobbery was not appealing—nor was their failure to find the humor in things—but their passion for art as a great and difficult enterprise had extraordinary vitality. For such critics, the art on display here still had the force of flesh and blood. It was living and controversial—something that one fought over and gave one's life to. By contrast, the passion for art doesn't count for much in the first part of "The American Century," which is a telling comment about our own culture's historicizing taste and lack of conviction. Art here is an occasion for nostalgia, education, and entertainment. Viewers are not challenged to make choices or to spend time in the contemplation of great achievements. Art has retired into history, becoming just another image to illustrate important sociopolitical issues. The show is full of life, but in a way that reminds me of the music and dancing at a New Orleans funeral. The twentieth century is almost dead and buried. ▬

Mark Stevens's 1997–99 reviews are available at **newyorkmag.com**.



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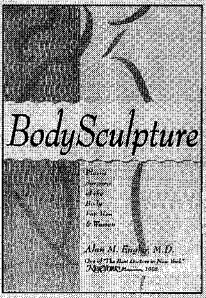

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PETER G. DAVIS

Family Business

City Opera revives 'Intermezzo,' Richard Strauss's witty, intimate self-portrait, featuring a brilliant performance from soprano Lauren Flanigan.

Home work: Flanigan, with Matthew Chellis, in *Intermezzo*.

LIKE MOST OF RICHARD STRAUSS'S ONCE-SCORNED late operas, **Intermezzo** has been upgraded and is now encountered with some frequency. The City Opera's engaging new production, another import from Glimmerglass, makes one wonder why it took so long for this sophisticated "domestic comedy" to find an audience. When new in 1924, the opera was dismissed by many as downright tasteless—imagine, a composer putting himself, his wife, and his family onstage, dramatizing a trivial misunderstanding in his own marriage that nearly led to a divorce. But Strauss knew exactly what he was doing (he wrote the text himself), and he needed a change of pace after struggling with such complex operatic fantasies as *Die Frau ohne Schatten* and *Die Ägyptische Helena*. Besides, he was eager to experiment with a rapidly paced, conversational text that would give him opportunities to expand on the techniques of fluid musical declamation he had developed in earlier operas.

Above all, though, Strauss wanted to pen a valentine to his wife, Pauline (Christine in the opera). The work is essentially a fascinating character study of this unusual woman—quick-tempered and volatile but, underneath a prickly exterior, deeply devoted to her composer-conductor husband (here named Robert Storch), who apparently adores playing the role of henpecked mate. And how deftly Strauss pulled it off. He succeeded in presenting himself and his waspish wife as a strangely lovable odd couple, basking in a highly charged, mutually stimulating if slightly crazy relationship, one that Freud no doubt would have found highly intriguing, not to say entertaining. The more one sees and hears the opera, the more miraculous it seems, not only for its prosodic brilliance and ravishing instrumental writing but also for the composer's remarkable ability to view his marriage so objectively and create such lively three-dimensional characters.

Christine has had many wonderful interpreters in recent years. I recall Elisabeth Söderström, Hanny Steffek, Phyllis Curtin, Felicity Lott, and Lucia Popp with pleasure, and now Lauren Flanigan earns a spot in that select pantheon. I'm tempted, in fact, to nominate her Frau Storch as the operatic performance of the season: not only for an extraordinarily nuanced and concentrated dramatic interpretation of a challenging role, but also for the glorious singing of an important soprano now at the peak of her form. Her Christine changes moods at an eyebrow's flicker, but the edge of this unpredictable woman is softened by the warmth and concern that bubbles up for her husband, even in the most trying situations—no wonder Strauss worshiped her so. Flanigan has a full complement of wonderful colleagues, led by John Hancock, whose suavely sung Storch functions as the still center of his stormy household, and Matthew Chellis, who gives a delicious cameo as Baron Lummer, Christine's ineffectual protégé.

Intermezzo is one opera that resists updates and fancy directorial concepts—most productions I've encountered depict an elaborately furnished twenties Alpine villa in move-in condition. Set designer Andrew Jackness did not quite have the budget for that, but comfortable domesticity is more than adequately suggested, and the rapid shifts in venue—toboggan slide, country inn, notary's office, etc.—are smoothly, even ingeniously managed. Director Leon Major has invented a small crew of servant extras to help with the set changes, a charming conceit wittily integrated into a staging full of vitality and character. The City Opera orchestra under George Manahan is often hard-pressed to meet Strauss's virtuoso writing, but at least the instrumental playing is never less than spirited and to the point.

OF ALL THE GREAT COMPOSERS FOR THE STAGE, HANDEL sits least comfortably in the Metropolitan Opera House. Even his spectacles rely on intimate contact with the

Photograph by Carol Rosegg

audience in order for one to appreciate their subtle dramatic character. But that's no excuse not to try and accommodate these rich works, and the Met has been searching to find ways over the past fifteen years without, so far, hitting on any impressive solutions. Perhaps the least of them, **Giulio Cesare**, has just returned looking no better than it did in 1988. John Pascoe's Sheraton Towers décor seems even tackier and more synthetic on second viewing, a clutter of ornate obelisks, garish sunbursts, comic-book palms and pyramids, gauzy curtains, throw pillows, and assorted cheap Egyptian souvenirs. Nor does John Copley's direction improve with age, an unimaginative approach to formal Baroque opera conventions that mainly keeps the characters circling the stage aimlessly in a state of perpetual motion. The whole chintzy affair tells us nothing at all useful about the opera.

At least the musical ingredients have been upgraded, thanks to conductor John Nelson's historically informed, astutely balanced direction and the presence of no fewer than three distinguished countertenors. David Daniels, in his Met debut as Sesto, sings the gorgeous music Handel gave this tortured teenager with extraordinary eloquence and musical urgency, qualities Daniels shares with Brian Asawa as Tolomeo, even if that elegant voice seems almost too lovely and soft-grained for this scheming villain. Countertenor No. 3, Daniel Taylor, has fewer opportunities as Cleopatra's intriguing confidant, Nireno, but he makes them count with his sweet tone and secure technique. Stephanie Blythe matches these virtuosos note for note as she transforms Cornelia into a figure of true tragic dignity.

Unfortunately, the two protagonists are not in the same league. Despite a generous expenditure of energy and bravura, Jennifer Larmore mostly draws a blank in the title role, suggesting little of Caesar's political savvy or militancy while struggling with a voice that has neither sufficient color nor range to deliver the music with the necessary panache. Most depressing of all is Sylvia McNair, whose insufferably arch Cleopatra projects almost nothing of the fabled character's charm, allure, and infinite variety. Worse, her debilitated soprano now lacks both a firm tonal center and the ability to focus squarely on the note. Such technically insecure singing is unacceptable by any vocal standards I can think of, but different ears hear different sounds. Many at the first performance, including at least one esteemed colleague, seemed to find the soprano's pitch-shy mewing utterly enchanting. ■

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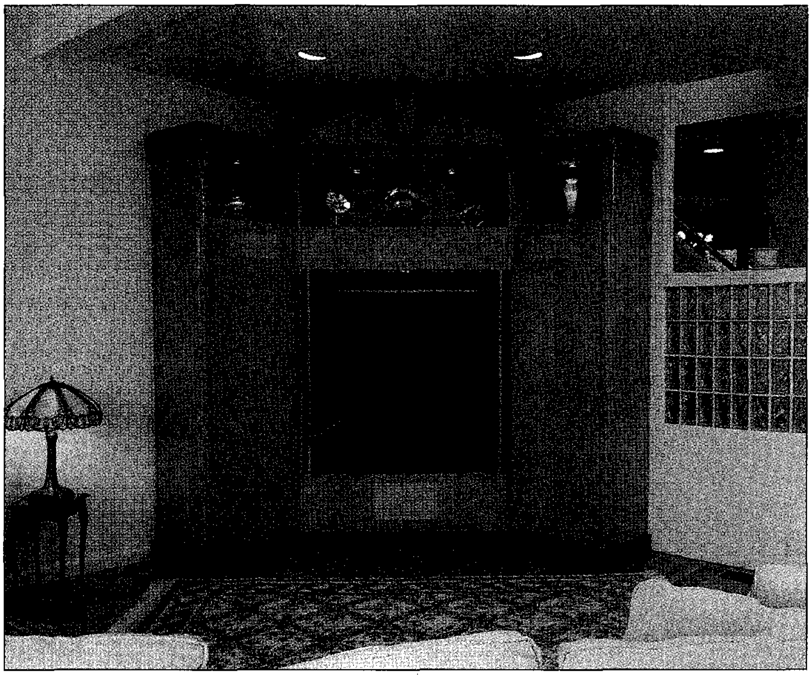

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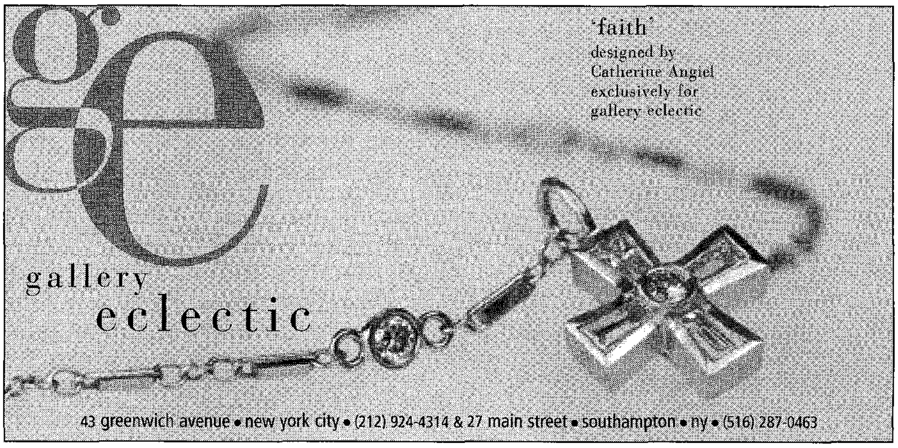

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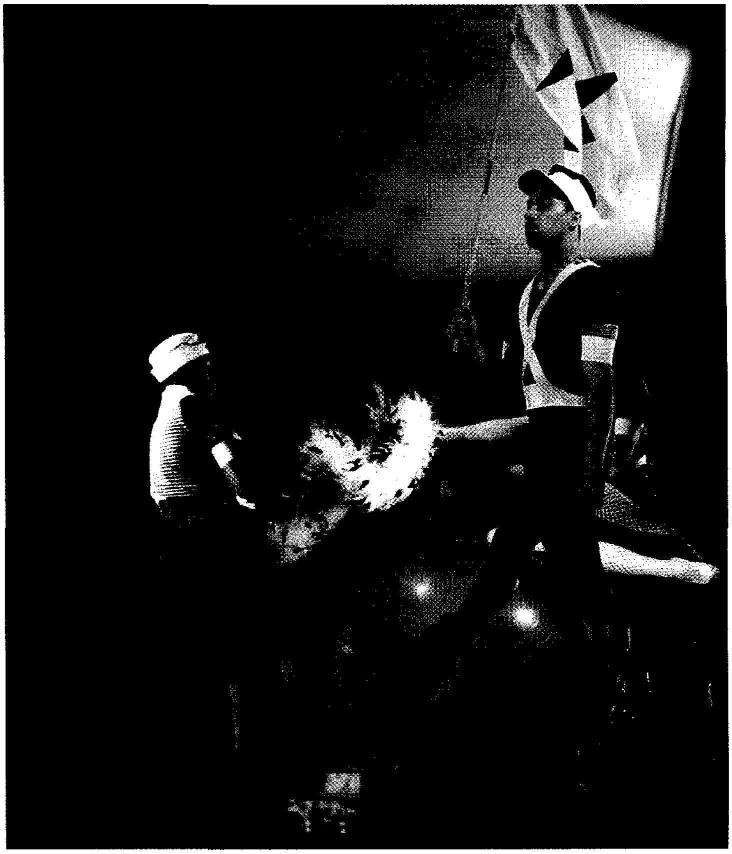
DANCE TOBI TOBIAS

Pointless Exercises

Under the supervision of Eliot Feld, Ballet Tech experiences a few technical difficulties; Doug Elkins's latest dances lack focus.



Classically challenged: An outtake from Ballet Tech's *Felix,* at the Joyce.

Photograph by Ellen Crane.

ELIOT FELD'S CHILDREN'S CRUSADE, **Ballet Tech,** holds forth at the Joyce through May 9. The average age of the eight full-fledged company dancers is under 19. The apprentices and "student dancers" are at even earlier stages of adolescence. Weekend matinées are taken over by the very junior troupe Kids Dance, many of whose members have only a few years of ballet classes under their belts. All these performers have been recruited from New York City's public schools and trained tuition-free, getting their academics, from sixth through twelfth grades, at a special branch of the public-school system formed to dovetail its agenda to theirs.

Despite the sociopolitical worth of opening the doors of the dance profession, often lamentably elitist, to a wider group of recruits, and despite the naturalness and verve of Feld's current protégés, I have two grave reservations about what these youngsters are learning. My first concern is ongoing and comprehensive: Clearly they are not being instructed with a rigor that would admit them to the first (or perhaps even the second) rank of classical-ballet companies. Their alternative to dancing for Feld appears to be Broadway, modern dance—for which they'd need to be re-educated—or, ironically, college. Evidence of their deficiencies in the classical vein is blatant and pervasive. Their turnout—ballet's very basis—is meager and weak. Their response to a shift of impulse or shape is sluggish (classical dance requires reflex action as swift and dazzling as lightning). The young women's pointe work, rarely called upon, is primitive. The repertory showcasing these performers, much of it made to order for them by Feld and encompassing few of the more technically demanding works of the choreographer's earliest years, offers little in the way of classical ballet's challenge when it comes to matters of precision, speed, buoyancy, and sublime elegance.

The repertory itself ranges in quality from passably entertaining (in works enhanced by Feld's sense of form) to utterly vapid. The big group piece created for the current season falls into the latter category. *Felix: the ballet* (set to Mendelssohn music, you see), is a disheveled free-for-all emphasizing paraphernalia that dictates the nature of the movement—gimmickry for which Feld has an unfortunate weakness. Here, the dancers become exotic fish "swimming" and copulating (a biological error) on oversize skateboards and street athletes jumping on and diving over gaudy giant beach balls. Without benefit of props, the ghostly Wilis from *Giselle,* doing their famous traveling arabesques, transmute into a bevy of waterfowl from the fourth act of *Swan Lake,* then into a devout clutch of Martha Graham acolytes doing that famously ecstatic contraction in which the only part of the body touching the floor is a single buttock. Periodically, a marine monster whose lair lies just offstage reaches out to seize a hapless but lustily screeching maiden. Obviously, this piece desperately needs a literal and aesthetic traffic cop.

I mentioned a second reservation about what the Ballet Tech crew is learning. It's a specific one and has nothing to do with art but with history and, yes, morality. Among the kaleidoscopic antics of *Felix,* a "German" episode crops up. Feld himself sits on the edge of the stage in a mad-scientist wig, conducting a Wagnerian diva with armored breasts. A glamorous young femme impersonates Marlene Dietrich in a *Blue Angel* tableau, and a group of guys come goose-stepping on as Nazi soldiers—affable to the point of returning with frilly red garters on their thighs and forming a chorus line. Hah, hah, we're just kidding around? For an exterminating army to become an effective—if still cruel—joke, the humor would have to be brilliantly bizarre, as outrageous as the truth about these elements in real life. Has Feld, whose background, like mine, is Jewish, become immune to human sensitivity about the Holocaust? What with so many of his fledglings under the age of consent, he might at least be mindful of what he's teaching *them.*

AT FIRST, THE **Doug Elkins Dance Company**'S recent concert at Dance Theater Workshop looked as if it would provide yet another forgettable evening in the theater. It takes just about two minutes to note what kind of dancers Doug Elkins favors: sturdily—often stockily—built, fleshy men and women with lots of blunt muscle power. There's nothing rarefied, or otherwise exotic, about this gang. It's the picture of capable good health, untouched by intensity or imagination. It takes five minutes to absorb the sort of movement Elkins devises: a mix of modern dance, martial arts like aikido and capoeira, hip-hop, and maneuvers from contact improvisation. Once this information has registered, there's little to seize or sustain the viewer's attention—unless the dances are about something other than abstract movement.

Elkins evidently believes his work is about all sorts of intangible, emotionally piercing matters. Talking about his choreography in interviews, he tends to refer to "matters of the heart" and "intimacy lost"—terms that evoke works like Tudor's *Jardin aux Lilas,* Ashton's *Enigma Variations,* Balanchine's *Liebeslieder Walzer,* and Susan Marshall's entire repertory. I'm sorry to say that I couldn't perceive anything of this sort on Elkins's stage.

Elkins *is* effective when he takes on smaller and more concrete subjects. In *Wrench,* he constructs a charming (if uneven) suite set to popular songs of a time more innocent than ours (his parents' youth, probably). Here he can play off the lyrics. To Burt Bacharach's question "What do you get when you fall in love?," for instance, he devises a two-man, one-woman triangle that spells even more trouble than a conventional boy-meets/gets/loses-girl duo. And—since his confused lovers are endearingly adolescent and he's annexed the charm of nostalgia—he can make good use of rueful affection and knockabout shenanigans, with the knockabout stuff no more lethal than puppies at play. Elkins is satisfying again in the two more-adult love duets (one lesbian, one hetero) of *In Winter, Stand.* But the full piece is a quintet, and when the five figures gather, Elkins has no communal feeling to assign them and no skill at patterning in space. So things fall apart. ▬

Tobi Tobias's 1997–99 reviews are available at **newyorkmag.com**.

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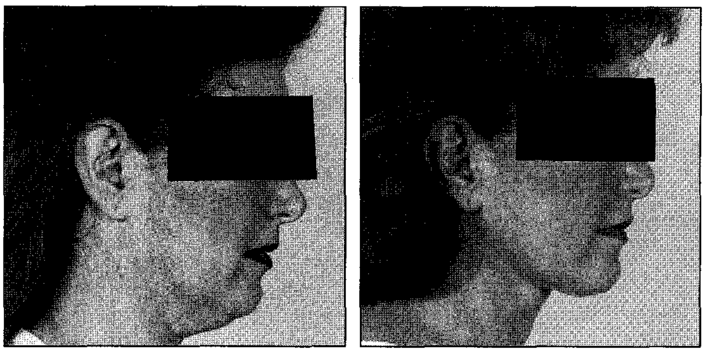

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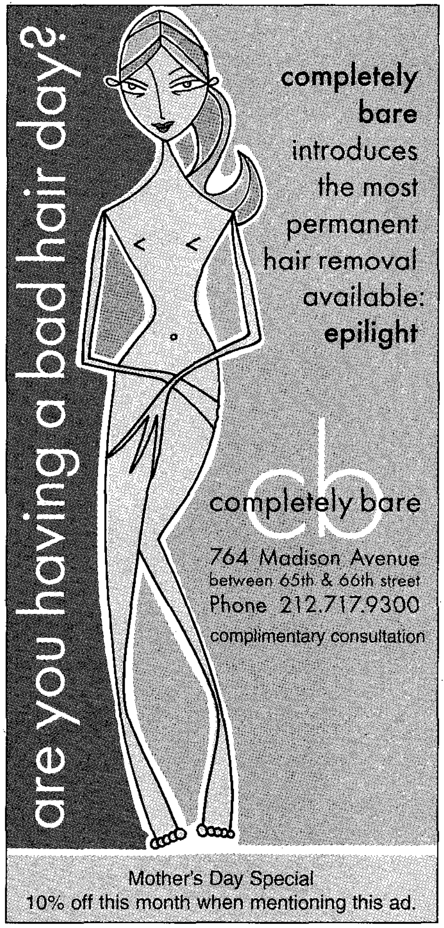

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TELEVISION JOHN LEONARD

Zingin' in the Rain

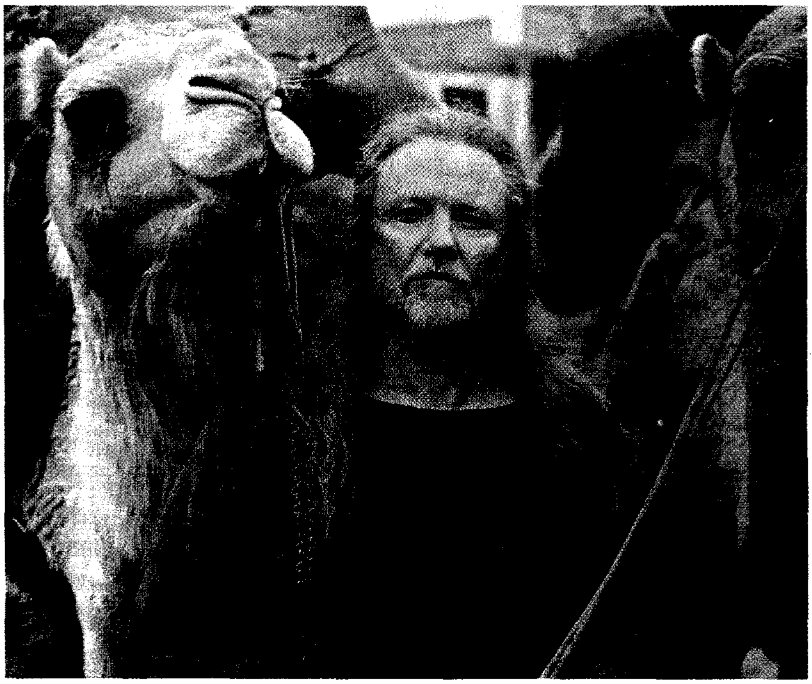
From the folks who brought you last season's 'Merlin' comes a 'Noah's Ark' in which the Lord is a cutup and Noah's really in the drink.

FROM THE GET-GO—A CLASH OF DESERT GANGS; of bikers without wheels; of serpent helmets, crashing bodies, and hornswoggle; of skin-thumping, drum-humping, pigsticking, and barbaric yawp under a wheel of carrion birds at the Sodom-and-Gomorrah Super Bowl—it's clear that **Noah's Ark** (Sunday and Monday, May 2 and 3; 9 to 11 P.M.; NBC) intends to play the Old Testament for laughs. On these killing fields, phlegmatic Noah (Jon Voight) is a sort of male nurse, like Walt Whitman or Allen Ginsberg. Not only will he refuse to attend a pep rally with severed heads—he won't even go to the postgame orgy. This mystifies his buddy Lot (F. Murray Abraham). For Lot, the whole point of war is the orgy after. Nor is Lot in any rush to hurry home to loudmouth wife Carol Kane. But Noah has a call-waiting date with God on Mount Topek.

We must speak of this God. Think of Him as the British East India Company, telling the Royal Navy where to go and what to do to keep the wogs in line. He even sounds, in Noah's ears, like a plummy civil servant. When Noah complains that 300 cubits is awfully long for a boat, God tells him: "I think big." On the other hand, He is as whimsical as He is arbitrary, as irrational as He is divine: "It's always all or nothing with Me, Noah." Suddenly: "Noah, the end of the world is tomorrow." We are talking about adolescent behavior. I am reminded of the albino ape in Bernard Malamud's *God's Grace,* of the supreme vanity in Joseph Heller's *God Knows,* and of those Norse, Greek, and Hindu gods in Salman Rushdie's *The Ground Beneath Her Feet* who turn us into rocks and spiders: "Natural disasters are proofs of the gods' displeasure, because the world is our fault. Therefore incessant expiations. Therefore human sacrifice." Which human sacrifice is "the heroin of the gods. It's highly addictive. And who will save us from deities with major habits to feed?"

Such a God in the first half-hour of *Noah's Ark* lobs comets at the snake cultists and slave flagellators of orgiastic Sodom. And Carol Kane, of course, although she has been told specifically not to, will look back to gloat. "She always said she was the salt of the earth, and now she really is," Lot later explains to Noah, after he has become a bandit, before he turns into a pirate. Curiously, in Peter Barnes's breezy screenplay, Lot's wife is saddled with most of the shrewishness usually attributed to Noah's wife, Naamah, who is supposed in legend to have refused to board the ark. This is so Mary Steenburgen can play Naamah as the mother not only of her own rough sons—dreamy Japheth (Jonathan Cake), sharp Shem (Mark Bazeley), and headstrong Ham (Alexis Denisof)—but also of the cupcake consorts brought along in order to breed the rest of us—Esther (Emily Mortimer), Miriam (Sonya Walger), and especially Ruth (Sydney Poitier, daughter of Sidney), whose virginity is such a big deal to the rain god Mole and horny Ham both. Naamah may be a bad cook—"She can burn water," Noah tells us—who cares little for the animal kingdom, but biblically speaking, she's "a good wife."

But I've gotten ahead of myself. Even more than *Merlin,* which was brought to us by the same producers, *Noah's Ark* depends on special effects to carry a four-hour mini-series with a weak storyline. So be advised that you'll see a lot of neat stuff when, for instance, Noah seeks a sign that God's sincere and gets his eyebrows fried with a volcanic eruption. Or when Noah needs expert help to save Ruth from a fate worse than Ham and says, "Lord—it's your turn," and God bolts down some blue lightning that renders the priests of Mole deaf and dumb. Or the ark itself, which looks like a Cubist hybrid of aircraft carrier, Polaris submarine, and Stanley Kubrick monolith. Or the infinitely obliging animals. And, of course, the ultimate waterworks, the Big Wet.



God's straight man: Jon Voight is *Noah* in the NBC mini-series.

Photograph by Greg Noakes/NBC/Hallmark.

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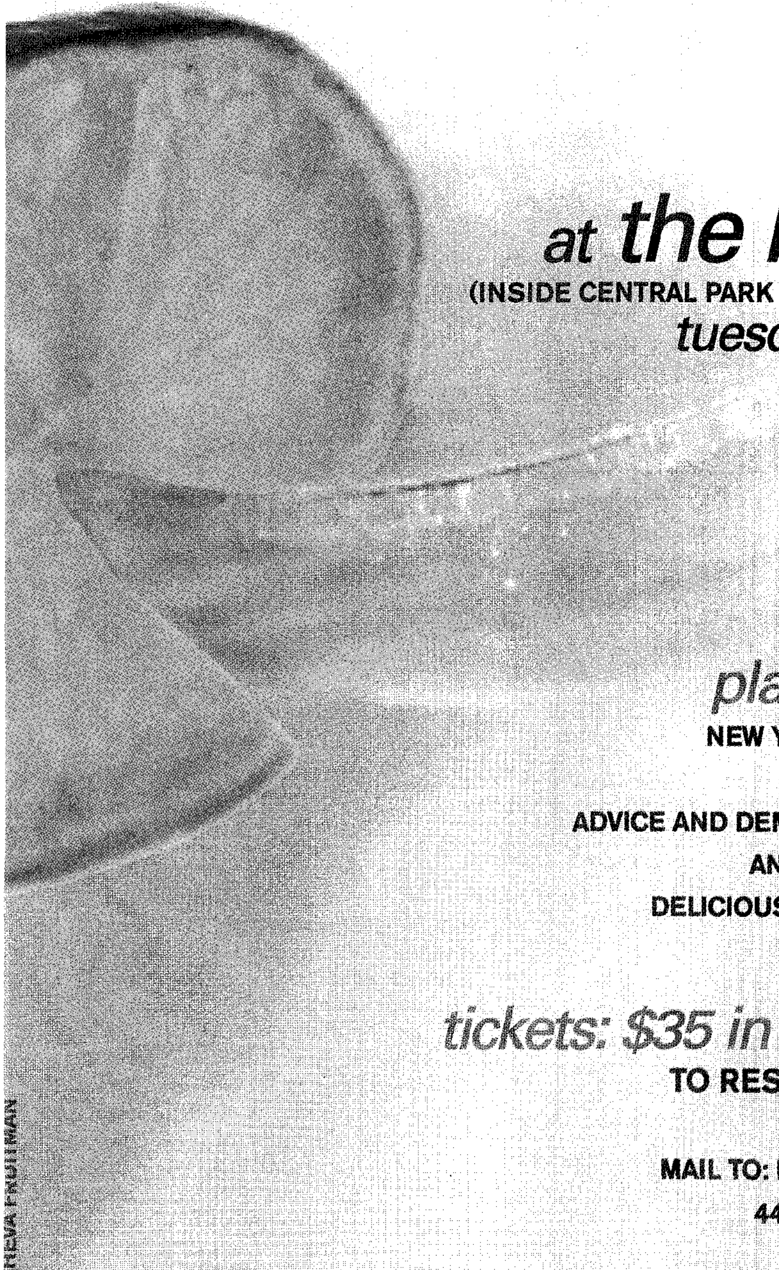

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Noah, meanwhile, drinks too much and whistles up a jig. Naamah succumbs to Victorian female hysterics. The sons and their cupcakes, having been enjoined against "procreation" till they're in dry dock, rise in Oedipal revolt. Down with the patriarchy! Even God, after perhaps one too many expiration notices, concedes that "I can be wrong." Only the animals behave themselves all the way to the promised land, when a dove goes out like a Communist Picasso and brings back vegetables and rainbows.

If F. Murray Abraham overacts, Jon Voight compensates by not, and Steenburgen's somewhere in between. Sydney Poitier is almost worth a holy war. Everybody else seems to be having fun just being silly. I am reminded of the Eddie Izzard comic routine on Noah in which the patriarch tells a duck about the flood. The duck says, "So?" (There is that fishy loophole in the whole diluvial death wish.) I'm also reminded of the old *New Yorker* cartoon in which, watching from a cliff as the ark sails off without its splendid singularity, stands a pair of lonely unicorns.

TELEVISION

HAVING BEEN BURNED DURING LAST NOVEMber's "sweeps" by what they call "the freak-show specials on Fox," the producers of *Diagnosis Murder,* Lee Goldberg and William Rabkin, counterprogram with a two-hour episode called **Trash TV** (Thursday, April 29; 8 to 10 P.M.; CBS), in which they bring on their own "Pox television network," their own "reality show" excess, and their own Masked Magician, who may have been killed to keep him from exposing the secrets of his brethren—but then how to explain all those other murders, of producers and stars and TV executives, all of whom have something to do with Thursday night?

Stephen J. Cannell, best known as a writer and producer, is himself the star of the show, as a producer not only willing to stoop to anything for ratings but to positively grovel. Little does he know that he's actually competing with organized crime. While the usual cast of Dick Van Dyke as Dr. Mark Sloan, Barry Van Dyke as his detective-son Steve, Victoria Rowell as Amanda Bentley, and Charlie Schlatter as Jesse Travis run around the usual hospital set, they are interfered with by more old-time TV favorite faces than might have shown up in a season of Jessica Fletchers—from Pat Harrington and Danny Bonaduce to Robert Ito and Jerry Mathers to Tony Dow and Adrian Zmed. If the satire seems to sag a bit in the second hour, the problem is probably how in the first place to make fun of what's already such shameless self-parody. ■

John Leonard's 1997–99 reviews are available at **newyorkmag.com.**

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THE INSATIABLE CRITIC **GAEL GREENE**

Worth Dining For

Chef John Tesar tries out his reasonably priced downtown fusion on an uptown crowd; Tabla's Bread Bar is well worth bellying up to.

WEST SIDE MANHATTAN IS A TWEEDY MOSAIC of two-paycheck families, domestic start-ups, swingles, and certified intellectuals. Rich or mortgaged to the hilt, sophisticated or just off the bus from Kansas, kosher and Zen, we blithely crisscross Manhattan in search of dinner. But since the ambitious Ansonia on Columbus at 76th sputtered out after raves, uptown restaurateurs are wary.When the folks at Phoebe's looked at population trends and decided to get serious about the kitchen, they recruited chef John Tesar and came up with a no-frills, no-threat moniker: **The Dining Room on Columbus**.

New west: The Dining Room on Columbus, familiar to locals as the former site of Phoebe's.

Photograph by Joseph Scafuro.

Tesar's delicious cultural-free-for-all cooking heated up the Village for a while, but ultimately couldn't save 13 Barrow, and later One/Three, from front-of-the-house drift. He has only to glance next door at the crowds storming Ocean Grill to understand his mission here. West Siders don't really want three-star fandangos at three-star prices, Tesar is convinced. Not that his savory raviolo of roasted duckling, artichokes, and fried spinach with a tomato compote, or crusty sea scallops in an herbal sea broth, aren't stylish. The tower of roasted beets with fennel-apple salad and aged goat's milk cheese, and the fabulous "torn" (for chopped) Mediterranean salad tingle with edible chichi. And slipping pineapple into exquisitely nutty skate in classic brown butter with capers and lemon bits is a small insolence that really works. Indeed, the chef's sure touch with smart flavoring and citric balance is a positive fugue that instantly captures the attention of the pampered foursome at our table—a pleasant shock in the innocence of bare brick walls and bare wood floor, the former a leftover from Phoebe's adolescence as a mating scene.

An occasional gaffe from the serving crew, eager and green, seems more amusing than annoying in this setting, and the prices feel gentle, entrées all $22 or less, though three courses with wine, tax, and tip quickly add up to $100 for two. That's what passes for reasonable at the moment—often with infinitely less pleasing food than Tesar's. Now, prompted by the pleasure of oyster fritters on charred-tomato salsa, the mingled flavors of asparagus purée and chive oil in the shellfish risotto, and the caramelized crustiness of a plump, moist pork chop with corn-jalapeño flan, our guests—rarely seen this side of town—are already plotting their return.

Tesar is still doing his own desserts: a fudgy chocolate torte with hazelnut ice cream, verbena-lemon shortcake with berries, marvelous lemon-curd tart. And there are flubs. At times, too much salt or not enough. On a second tasting, the oysters are overwhelmed by their thick batter. Sampling lunch in the sidewalk café one Saturday, I'm disappointed that neither the overprocessed tuna burger nor the listless, unseasoned hamburger is as good as the roll. The eggs benedict are textbook but unremarkable. And too much lemon spoils the torn salad that was so winning at dinner. With warmer weather unleashing waves of West Siders competing for those umbrella'd tables, Tesar had better get his daytime crew up to speed. For now, he is fine-tuning the new menu. Sea bass takes over for the skate. Soft-shell crabs will float in on seaweed in a tomato-water vinaigrette. Summer truffles will perfume the filet mignon: a nonthreatening upgrade for the West Side's aging boomers.

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up in **Tabla's Bread Bar**. Many Indian friends loathe Tabla, just as many Japanese fail to appreciate Nobu's riskier acrobatics. Not me. There is room in my life for all the perfumes of the world authentically disposed or brilliantly borrowed, as in chef Floyd Cardoz's braised oxtail with tapioca and beets and the taro-crusted red snapper with white beans on a peppery sweet-and-sour puddle.

Meeting friends for lunch upstairs, I arrive early for a prologue at the bar. Time to appreciate a worm's-eye view of Robert Kushner's vegetable mosaics high above my head. I ask the bartender if she can do a virgin Masala Mary, and next thing you know we're buddies. She's sharing her address for the best jerk chicken in town, and I'm praising the potion's brilliant spicing, as well as a spice-smoked-salmon-tandoori "pizza" I just had to order.

Returning for lunch with three friends, we quickly dab up every drop of grape-and-pine-nut chutney, lemon-chive raita, the cumin-chile-scented cheddar melt, and a slightly musty guacamole (cumin does that) with various chips and naans and layered paratha breads. A pair of near-pizzas—Goan spiced-mushroom with cheddar fondue on a mustard-seed-garlic-corn roti and the feverish tomato-with-sheep's-milk-cheese on paratha—are hits, too. No, it's not pizza and it's not very Indian, but these zesty mutants are tangy, penny-pinchingly shareable. The powerful lobster soup in a handsome blue ceramic bowl proves to be a more successful fusion than the potato-apple-tamarind salad. The slightly chintzy portion of spice-rubbed lamb needs bread alongside, and a chutney too. Mung-bean-and-wild-mushroom risotto could use another flavor note—a surprising lapse from a chef so gifted at layering spices, as in today's sensational tandoori baby eggplant with its lively tomato chutney and lotus-root chips.

Who would have guessed that cardamom was just what carrot cake lacks? And I can't recall a kulfi (India's often chalky ice cream) more suited to Häagen Dazs–honed taste than this pyramid with its flutter of edible gold leaf on top. True, we've spent too much—$50 each. Entrées range from $13.50 to $17.50, but starters at $6.50 to $11, designer water, and extra condiments can pad the bill. For me, that Masala Mary and the tomato-kalonji "pizza" alone would make a sane and satisfying off-price lunch.

Tabla's Bread Bar, 11 Madison Avenue, at 25th Street (889-0667). Monday through Thursday noon to 11 P.M., Friday till 11:30 P.M., Saturday 5:30 to 11:30 P.M. A.E., D.C., M.C., V. ■

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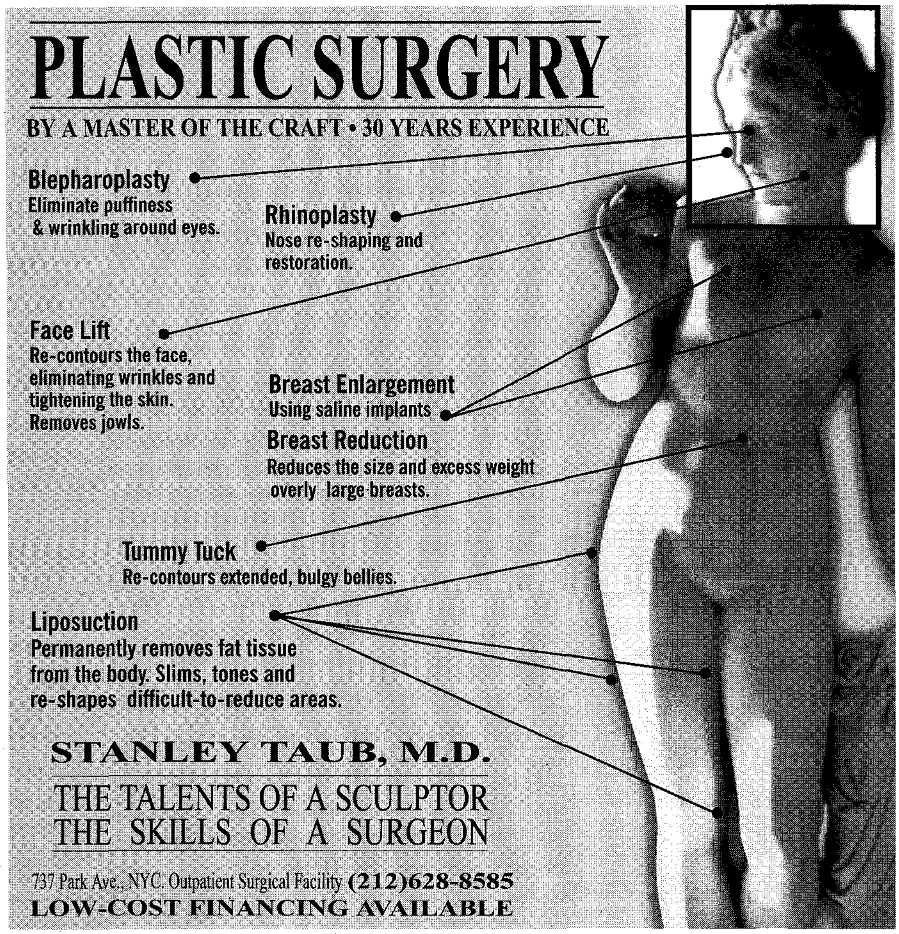

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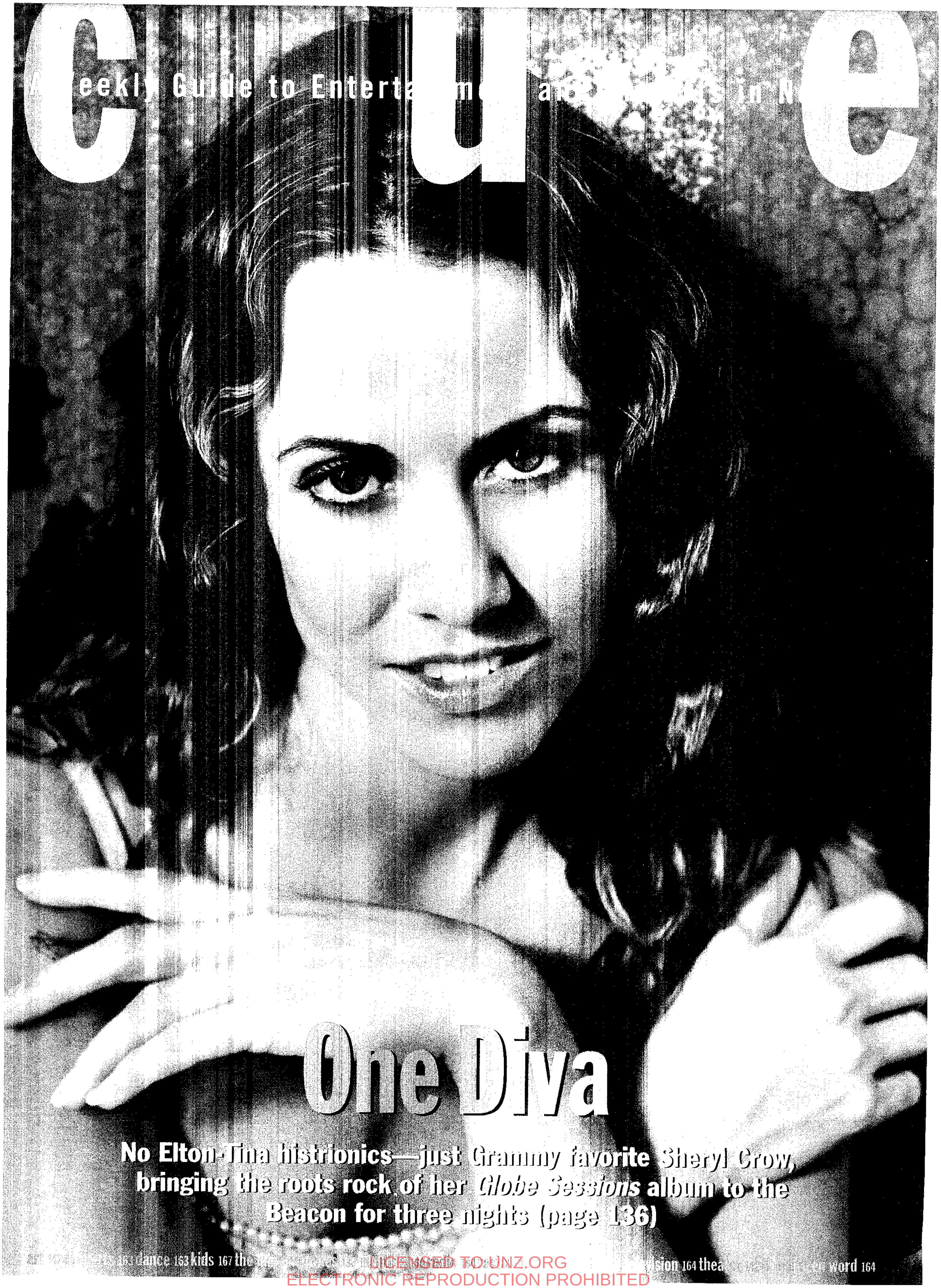

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A [illegible]eekly Guide to Enterta[illegible]me[illegible] a[illegible]s in N[illegible]

One Diva

No Elton-Tina histrionics—just Grammy favorite Sheryl Crow, bringing the roots rock of her *Globe Sessions* album to the Beacon for three nights (page 136)

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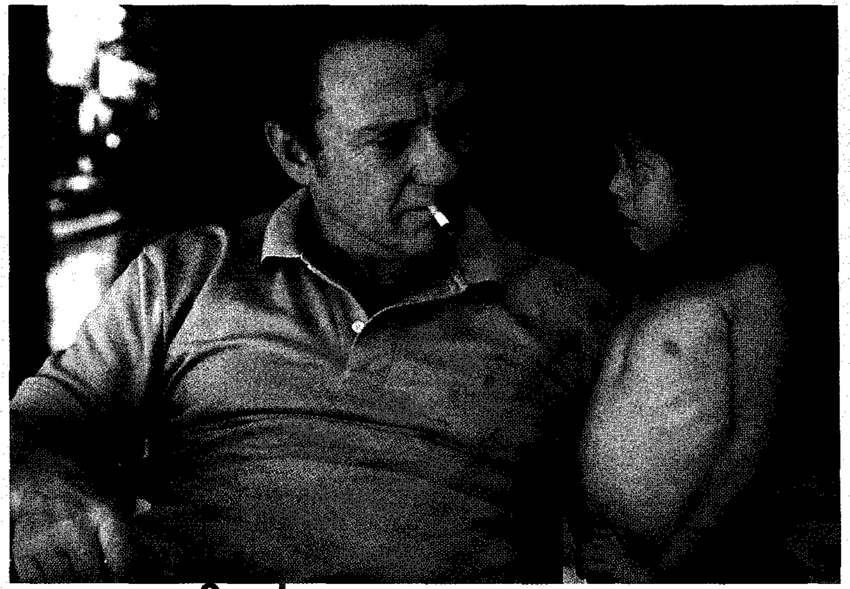
movies

The Winslow Boy . . . Three Seasons . . . Entrapment



Photograph by Peter Stone/October Films.

Opening
West Meets East

The first American film to be shot in Vietnam since the war, Tony Bui's 'Three Seasons' beautifully captures the clashes in the country's culture today. Bui weaves three stories of a Westernized Saigon into one interconnected tale involving a GI (Harvey Keitel, above) searching for his daughter; a wandering street kid; a bike-cabbie in love with a prostitute; and a pretty, young lotus picker. Starts Friday, April 30, at Angelika Film Center and Lincoln Plaza Cinemas.

New Films

★**Affliction**—Writer-director Paul Schrader's adaptation of the 1989 Russell Banks novel is a heavy dose of oppressiveness. Small-town New Hampshire looks like hell frozen over. Barreling his way through this frostbitten inferno, Wade Whitehouse (Nick Nolte) is the archetypal walking wounded. He may try to wriggle out of his fate but it's bigger than he is. The world of this movie is framed as a battlefield of male privilege, and even if you reject the hallucinatory machismo at its core, it holds you. There's excellent supporting work by Sissy Spacek, Willem Dafoe, Mary Beth Hurt, and James Coburn. Nolte is near the top of his form. The character he plays is afflicted, all right—beyond reckoning. The movie is his dirge. (Rainer; 1/11/99) (1 hr. 54 mins.; R) *Art Greenwich Twin; North Shore Towers.*

Analyze This—Robert De Niro plays a Mafia boss who suddenly finds himself experiencing panic attacks. Delivered up to a psychiatrist (Billy Crystal), he approaches the sessions as if they were summit meetings. Initially on guard, he begins to catch on to the ritual. It's like learning a new scam. De Niro is quite funny; comedy seems to rejuvenate his actor's instincts. Crystal is unduly dour. Harold Ramis, who directed, brings off some classic sequences, but he sets up the capo and the psychiatrist as matching mopes. They learn life lessons from each other. And what we learn yet again is that potentially terrific comedies are often whacked by filmmakers feeling the need to spread a little therapy themselves. (Rainer; 3/15/99) (1 hr. 45 mins.; R) *Loews Village; CC Murray Hill Cinemas; Loews 19th St. East; UA Criterion; Loews New York Twin; Loews Orpheum 7; Clearview's Olympia; Sony Lincoln Square; Bay Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; UA Marboro; UA Movies at Sheepshead Bay; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Baby Geniuses—A talking-baby movie. With Kathleen Turner. (1 hr. 34 mins.; PG) *Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Cinemart; Main Street Cinemas; UA Crossbay II.*

★**Central Station**—I can't join in with the prevailing opinion that Walter Salles's *Central Station* is on par with early De Sica—I love early De Sica too much. But in this otherwise rather schematic swatch of social catharsis, Brazil's Fernanda Montenegro gives the best performance by an actress I've seen all year. De Sica might not have made this movie, but he would have recognized in her bitter, beseeching portrayal a kindred character. (Rainer; 12/14/98) (1 hr. 55 mins.; R) *Lincoln Plaza Cinemas; BAM Rose Cinemas; North Shore Towers.*

★**Cookie's Fortune**—Robert Altman's latest, set in small-town Mississippi, is a pleasingly shaggy parody of southern gothic. You keep expecting it to drop a few octaves, but it never does; it's Delta pop that never becomes Delta blues. Still, this is not such a bad thing. Altman's feints and throwaways are very easy on the eyes; he shows off his townsfolk, played by the likes of Glenn Close, Liv Tyler, Patricia Neal, Chris O'Donnell, Julianne Moore, and Ned Beatty, with wiggy affection. The film is a goosey little jape, and it's crowned by a performance by Charles S. Dutton, as a man fingered for a phony murder rap, that's perfection. He has such an easygoing comic grace that he practically dances the part. (Rainer; 4/12/99) (1 hr. 58 mins.; PG-13) *CC Angelika Film Center; Clearview's Chelsea West; Clearview's Beekman; Lincoln Plaza Cinemas; Clearview's Cobble Hill; Pavilion.*

The Corruptor—An idealistic NYPD cop learns how power has corrupted his superiors. Starring Chow Yun-Fat and Mark Wahlberg. Directed by James Foley. (1 hr. 51 mins.; R) CO *Worldwide Cinemas; Linden Boulevard Multiplex.*

Days of Heaven—Terrence Malick's 1978 film about a couple who leave Chicago to work for a wheat farmer in the Texas panhandle. Starring Richard Gere, Brooke Adams, and Sam Shepard. (1 hr. 35 mins.; R) *Film Forum.*

Doug's First Movie—The animated story of a boy's quest to save the local monster from certain death. (1 hr. 17 mins.; G) *CC Sutton; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Astoria; UA Movies at Staten Island.*

★**The Dreamlife of Angels**—This first feature by the 42-year-old French director Erick Zonca is marvelously observant of the ways of friendship. Isa (Elodie Bouchez) is a 21-year-old free spirit with close-cropped black hair and saucer eyes. Marie (Natacha Régnier), her newfound roommate, seems prematurely hard-bitten. At first, they hit it off: They throng the malls and pull pranks and try to crash nightclubs; they smoke in bed together and razz men. But Marie is temperamentally Isa's opposite; she looks at life not as a lark but as a minefield. The tragedy of their friendship is that they damage each other without meaning to. The two performers deservedly shared the Best Actress award last year at Cannes. (Rainer; 4/12/99) (1 hr. 53 mins.; R) *Quad Cinema; Lincoln Plaza Cinemas;* BAM *Rose Cinemas.*

EDtv—Could we please have a moratorium on movies about the soul-sapping and celebrity-mongering powers of television? The new Ron Howard comedy is perhaps the least of them. Matthew McConaughey, livelier than usual, plays a good ol' boy whose life is transformed into a 24-hour television show by a cable network, and viewers can't turn away from it, even when he's on the potty. It's part of the film's doofus-ology that Ed is portrayed as slow on the uptake. For a long time he doesn't realize he's trapped by his celebrity, while we, of course, see it right away. It's not remotely believable that Ed's soap-opera world becomes a national obsession. Jenna Elfman co-stars as his media-phobic girlfriend, along with Woody Harrelson, Sally Kirkland,

'Cue' cover photograph by George Holz/Outline.

Ellen DeGeneres, and, in a sweetly addled performance, Martin Landau. (Rainer; 4/5/99) (2 hrs.; R) *Loews 19th St. East; Clearview's Park and 86th St.; Sony Lincoln Square.*

8 1/2—Federico Fellini's 1963 film about a film director who alternates between his dreams and his reality. Starring Marcello Mastroianni and Claudia Cardinale. (2 hrs. 18 mins.; NR) *Paris Theatre.*

Election—See Rainer, page 114. (About 2 hrs.; R) *Loews Village; CO Coronet; Sony Lincoln Square.*

The Empty Mirror—A surrealist fantasy set in the last days of WWII, narrated by Adolph Hitler. Starring Joel Grey and Norman Rodway. Directed by Barry Hershey. (1 hr. 59 mins.; NR) *Starts April 28 at CC Village East.*

Entrapment—Catherine Zeta-Jones and Sean Connery are art thieves. Directed by Jon Amiel. (1 hr. 50 mins.; R) *Opens April 30.*

eXistenZ—A video-game designer becomes the target of a fringe group when her new game takes its players too far into an alternate reality. With Jennifer Jason Leigh, Jude Law, Willem Dafoe, Ian Holm, and Sarah Polley. (1 hr. 30 mins.; R) *CC Angelika Film Center; CC Cinemas 1, 2, 3; Sony Lincoln Square; Pavilion.*

Forces of Nature—Ben Affleck meets Sandra Bullock on the way to his wedding. With Blythe Danner and Maura Tierney. Directed by Bronwen Hughes. (About 2 hrs.; PG-13) *Loews State; Clearview's First & 62nd St.; Sony Lincoln Square.*

Get Real—A gay British teen falls for the big man on campus and discovers, to his surprise, the BMOC may be gay, too. With Ben Silverstone. Directed by Simon Shore. (1 hr. 50 mins.; R) *Opens April 30 at CC Angelika Film Center and Sony Lincoln Square.*

Go—Directed by Doug Liman from a script by John August, this is one of those Sundance specials that seem to incorporate just about everything on the current Young Turk–indie-producer checklist: It has drug deals and hip chicks and lap dancing, it has cartoon violence and real blood, it has Vegas and L.A., it has a turn-back-the-hand-of-time dramatic structure. Liman (*Swingers*) is a virtuoso talent with a knack for locating the pulse of a scene, and he's good with actors—Sarah Polley, as a chicklet set up by a narc, is particularly good. But finally, there's nothing much to this movie except a lot of funky attitude. (Rainer; 4/19/99) (About 2 hrs.; R) *Atrium; Whitestone Multiplex Cinemas; Bay Plaza; UA Gemini; UA Sheepshead Bay; UA Midway; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Loews Orpheum 7; Loews Village; Loews 19th St. East; Loews State; Sony Lincoln Square; Main Street Cinemas.*

Gods and Monsters—The story of aging director James Whale (Ian McKellen) and his relationship with his lawn boy, played by Brendan Fraser. With Lynn Redgrave. Written and directed by Bill Condon. Based on the novel *Father of Frankenstein.* (1 hr. 45 mins.; NR) *Quad Cinema; Clearview's 59th Street East; BAM Rose Cinemas.*

Goodbye Lover—Patricia Arquette claws her way up the social ladder despite her alcoholic husband. With Dermot Mulroney, Ellen DeGeneres, Mary-Louise Parker, and Don Johnson. (1 hr. 46 mins.; R) *CC Village East; CC Murray Hill Cinemas; Clearview's Chelsea; Loews State; UA Gemini; Clearview's Metro Cinemas; Sony Lincoln Square; Whitestone; Clearview's Cobble Hill; Pavilion; UA Marboro; UA Midway; UA Movies at Staten Island.*

★**Hands on a Hard Body**—It's about one of those homespun real-life gothic events just crying out to

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.

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be chronicled. Every year in Longview, Texas—population 70,000—an auto dealership stages a contest in which entrants are required to stand around a fully loaded Nissan hard-body pickup with at least one hand on the truck at all times. The last person standing wins. Seth Bindler, an NYU Film School grad, shot this film on video for less than the cost of the truck—around $15,000. It's not all that it might be, but Bindler doesn't turn the contestants into freaks or saps. Errol Morris might have turned this subject into a creepy-crawly sideshow, but it's probably best he didn't get wind of it. Weirdness this good deserves the plain treatment. (Rainer; 2/15/99) (1 hr. 37 mins.; PG) *CC Village East.*

Hard—When an L.A. cop goes after a serial killer who targets male hustlers, he finds he becomes the murder suspect and the killer's main target. With Noel Palomaria and Malcolm Moorman. Directed by John Huckert. (About 2 hrs.; NR) *Cinema Village.*

The Harmonists—A pretty good German film about the legendary a cappella vocal ensemble the Comedian Harmonists, who gave to the waning days of Weimar a bubbly frivolity before being broken up by the Nazis. (Three of the six vocalists were Jewish.) The destruction of the arts in Germany by the Nazis is often framed in terms of high culture. Here's an instance of pop culture being blown apart. (Rainer; 3/22/99) (2 hrs.; NR) *CC Sutton.*

Hideous Kinky—Far from a masterpiece but worth seeing for Kate Winslet's performance and the lush rendition of Morocco, which at times resembles Matisse's Moroccan paintings. Winslet plays Julia, a mother of two small daughters who wanders about Marrakesh and then more remote territory looking for spiritual salvation. She's the apotheosis of hippieness. (The time is 1972.) It's to Winslet's credit that she doesn't soft-pedal Julia's narcissism; the film is very good at conveying how lust—for an exotic country and for exotic lovers—can fog our good sense. As the film moves along, Julia seems to become more childlike while her two daughters come to resemble miniature English ladies of breeding. (Rainer; 4/26/99) (1 hr. 40 mins.; R) *Loews Village; Clearview's Chelsea; CC Cinemas 1, 2, 3; Sony Lincoln Square; Cinemart.*

In Search of Kundun with Martin Scorsese—A documentary of the making of the director's 1998 film *Kundun.* (1 hr. 52 mins.; R) *Opens April 29 at 59th St. East Cinema.*

Jeanne and the Perfect Guy—Virginie Ledoyen and Matthieu Demy star in this genial, vacuous French musical that mixes social activism with an attempted Jacques Demy–style lyricism. There's no law that says you can't mix tra-la-la with ACT-UP demonstrations, but the combo here never gels. Though everybody tries hard, the musical numbers never achieve lift-off. It would have helped, of course, if the players involved could sing or dance. (Rainer; 4/26/99) (1 hr. 29 mins.; NR) *Quad Cinema.*

The King of Masks—An aging street performer finds a child to whom he passes on his art and they form an emotional bond that brings tragedy. With Zhu Xu and Zhou Ren-hing. Directed by Wu Tianming. (1 hr. 41 mins.; NR) *Opens April 28 at Cinema Village, Clearview's First and 62nd, and Clearview's 34th St. Showplace.*

★**The Last Days**—A superb documentary, directed by James Moll, from the Survivors of the Shoah Visual History Foundation centering on testimony from five Hungarian Jewish survivors of the Holocaust. The film's tone is ostensibly inspirational, but what stays with one, too, is the abomination of these people's lives. (Rainer; 2/15/99) (About 2 hrs.; NR) *North Shore Towers.*

Let It Come Down: The Life of Paul Bowles—A profile of the 88-year-old writer-composer, with candid interviews from his Tangier home. Directed by Jennifer Baichwal. (1 hr. 13 mins.; NR) *Film Forum.*

Life—Somehow, a comedy in which Eddie Murphy and Martin Lawrence are serving life sentences in Mississippi. Directed by Ted Demme. (1 hr. 52 mins.; R) *Art Greenwich Twin; CC Murray Hill Cinemas; Clearview's Chelsea; Loews State; Clearview's First & 62nd St.; Loews Orpheum 7; Clearview's Metro Cinema; Loews 84th Street; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Life Is Beautiful—An Italian Jew and his son are taken to a concentration camp at the end of World War II, and the father attempts to hide the horror through fun and games. Starring Roberto Benigni, Sergio Bustric, Nicoletta Braschi, and Giorgio Cantarini. In Italian, with subtitles. (1 hr. 54 mins.; PG-13) *CC Angelika Film Center; Clearview's 34th Street Showplace; Loews 19th St. East; Guild 50th Street; Clearview's Park and 86th St.; Loews 72nd St. East; Loews 84th Street; Clearview's Cobble Hill; Cinemart.*

Lock, Stock and Two Smoking Barrels—It's about four petty hoodlums from London's East End who fight their way out of debt and throw in a double-cross. First-time writer-director Guy Ritchie sets four separate gangs against each other in what amounts to a serial Gunfight at OK Corral, and he stages the splatter like an MTV-generation Peckinpah; it has a hideous giddiness. He's a director to watch. (Rainer; 3/15/99) (1 hr. 47 mins.; R) *Loews Village; Clearview's First & 62nd St.; Clearview's 62nd and Broadway.*

Lost & Found—David Spade is an L.A. restaurateur who woos his beautiful French neighbor (Sophie Marceau) by kidnapping her dog. With Martin Sheen. Directed by Jeff Pollack. (1 hr. 38 mins.; PG-13) *Loews Village; Loews 19th St. East; UA Criterion; Loews New York Twin; Loews Orpheum 7; Clearview's Olympia; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; Centre Sunnyside; Main Street Cinemas; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Lovers of the Arctic Circle—Two stepsiblings fall in love and follow each other to the ends of the earth. Starring Najwa Nimri and Fele Martínez. Directed by Julio Medem. (1 hr. 52 mins.; R) *CC Angelika Film Center; Clearview's 34th Street Showplace; Lincoln Plaza Cinemas.*

The Matrix—Keanu Reeves investigates an alternate reality. (2 hrs. 15 mins.; R) *CC Murray Hill Cinemas; Clearview's Chelsea; CO Coronet; Loews Astor Plaza; Loews Orpheum 7; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; UA Astoria; UA Crossbay; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Metroland—A married man living in the London suburbs reconnects with an old friend and subsequently questions whether his life is the one he had once planned. With Emily Watson, Christian Bale, and Lee Ross. Directed by Philip Saville. (1 hr. 39 mins.; NR) *CC Village East; CC Eastside Playhouse.*

Mighty Peking Man—A group of Hong Kong explorers try to track down a giant ape. Starring Danny Lee and Evelyne Kraft. Directed by Ho Meng-Hua. (1 hr. 40 mins.; NR) *CC Angelika Film Center.*

The Mod Squad—Claire Danes, Omar Epps, and Giovanni Ribisi are juvenile delinquents working as undercover cops. Based on the TV show. Directed by Scott Silver. (About 2 hrs.; R) *CO Worldwide Cinemas.*

★**Never Been Kissed**—Drew Barrymore really comes into her own in this teen comedy about a twentysomething copy editor for the Chicago *Sun-Times* who is assigned the job of going undercover at a local high school. The joke is, Barrymore's Josie was out of it then, and she's out of it now. The film, in its present-day sequences and also in flashbacks to Josie's choicest high-school humiliations, turns the worst embarrassments of high school into sicko horror-movie scenarios—which, of course, is how we remember them now. Trying to be cool, Josie reenters high school wearing white jeans and a pink feather boa and big hair. It's a disastrous getup, and pretty soon her only allies are the geeky math-club brains. Barrymore works up the awfulness of being ostracized with such comic brio that we almost dread her inevitable cool-girl transformation. And yet when she becomes a winner, she's just as loosey-goosey as ever. Barrymore gives her so much grace and passion and smarts that she makes this pop schlock matter. (Rainer; 4/19/99) (1 hr. 47 mins.; PG-13) *UA Criterion; UA East; UA Gemini; Bay Plaza; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Nô—A Montreal actress touring Japan in 1970 discovers she's pregnant, but when she calls her boyfriend back home, she finds he's distracted by his involvement in a separatist terrorist plot. Written and directed by Robert Lepage. In French with English subtitles. (1 hr. 23 mins.; NR) *Lincoln Plaza; Cinema Village.*

Open Your Eyes—A Spanish psychological thriller about a man who loses touch with reality after a car crash. Subtitled. With Eduardo Noriega and

Opening
Old Reliable

The sure-fire formula of a beautiful woman engaging in high-tech high jinks with (the now-sexagenarian) Sean Connery succeeds again in *Entrapment*, an often-exciting thriller about two art thieves (the other is the stunning Catherine Zeta-Jones) who dare to try the biggest theft ever (in Kuala Lumpur, on New Year's Eve 1999). The exciting parts, of course, have nothing to do with the duo's relationship (or the slow pans of Zeta-Jones's posterior) and everything to do with skin-of-their-teeth escapes. Opens April 30.

Photograph by David Appleby/20th Century Fox.

Opening

War of Words

In 'The Winslow Boy,' a young British naval cadet is accused of stealing, and his family (headed by sister Rebecca Pidgeon, above, with the family lawyer, Jeremy Northam) leads an unpopular quest to absolve him of his crime and return him to His Majesty's Service. Challenging the Crown, however, has its price. The David Mamet film, based on the play by Terence Rattigan; starts April 30.

Penélope Cruz. Directed by Alejandro Amenábar. (1 hr. 50 mins.; R) CC *Angelika Film Center; New Coliseum; Nova; Plaza.*

The Out-of-Towners—A midwestern couple visit New York on a business trip that turns into a series of mishaps. Starring Goldie Hawn, Steve Martin, and John Cleese. Directed by Sam Weisman. (91 mins.; PG-13) *Loews 19th St. East; Loews State; Clearview's First & 62nd St.; Loews Orpheum 7; Loews 84th Street; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Cinemart; UA Astoria; UA Crossbay II; UA Movieworld; UA Movies at Staten Island.*

★**Payback**—As Porter, the thug-on-a-mission, Mel Gibson is as mad as he's been since he was Max. His bootblacked hair is color-coordinated with his black jackets and blacker mood. He's a human projectile blasting through crimeland's inner sanctums. Shot and left for dead after a heist by his double-crossing partner (Gregg Henry), he thinks of only one thing: revenge and getting back his share—$70,000. The insanity of setting himself up as the walking dead for such a paltry sum never penetrates Porter's brain. Brian Helgeland, the gifted screenwriter of *Conspiracy Theory* and (with Curtis Hanson) *L.A. Confidential*, makes his directorial debut and, despite some production disagreements with Gibson that resulted in his walking off the set near the end of the shoot, it's a confident, startlingly funny piece of work. It's a killing comedy not for the squeamish. The terrific cast also includes Maria Bello, David Paymer, William Devane, Kris Kristofferson, and, unbilled, James Coburn. The film is based on the same book—Donald Westlake's *The Hunter*, written under the pseudonym Richard Stark—that John Boorman used for *Point Blank*. (Rainer; 2/22/99) (2 hrs.; R) *CO Worldwide Cinemas.*

Pushing Tin—See Rainer, page 114. (2 hrs.; R) *CC Village East; Clearview's Chelsea; Clearview's Ziegfeld; Clearview's First & 62nd St.; Bay Plaza; Pavilion; UA Movies at Sheepshead Bay; UA Movies at Bayside; UA Movies at Staten Island.*

The Rage: Carrie 2—A misfit girl with telekinesis is once again tricked into thinking she is normal. Horror ensues. Starring Emily Bergl, Amy Irving, and Jason London. Directed by Katt Shea. (1 hr. 44 mins.; R) *CO Worldwide Cinemas.*

★**Saving Private Ryan**—At the beginning, a group of American soldiers land on Omaha Beach, on D day. Led by Captain John Miller (Tom Hanks), they jump over the side and get hit under the water (we can actually see the bullets, slowed down by the sea, striking their targets). Many who make it out of the boats die in the first few yards of sand. Director Steven Spielberg rapidly shifts from one nightmare to another: When we are under the water, or inside the head of a stunned soldier, the sound collapses into an indistinct roar; the next second, we are above the water and the noise of bullets and mortar fire approaches agony. In this one scene, and in another battle at the end, Spielberg knocks into oblivion every World War II movie ever made. This is a marvelous film, though it needs to be said that the material between the two battle scenes isn't on their transcendent level. It begins as an epic, changes into an anecdote, and works toward a kind of moral fable. After the beach has been secured, Captain Miller and some of his men (Adam Goldberg, Vin Diesel, Barry Pepper, Ed Burns, Jeremy Davies, and Tom Sizemore) are sent on a special mission. It seems that three brothers from Iowa have been killed; the Army wants the fourth brother, Private Ryan, sent home. When they at last find Ryan (Matt Damon), he doesn't want to be saved. The business of saving a single soldier gets folded into a larger question: What is the value of a decent gesture—any decent gesture—in war? (Denby; 7/27/98) (2 hrs. 48 mins.; R) *CO Worldwide Cinemas.*

The School of Flesh—A successful fashion designer falls for a dangerous young bartender. Starring Isabelle Huppert and Vincent Martinez. In French with English subtitles. (1 hr. 45 mins.; NR) *Cinema Village.*

Shakespeare in Love—A fanciful romp about the young Will who wrote *Romeo and Juliet* and the romantic liaison that may have led to it. Joseph Fiennes is blandly dashing as the Bard, and Gwyneth Paltrow, as his muse, is blandly pretty. She'd be better off if she didn't keep trying to set herself up as the Grace Kelly of the twentysomething set. She's best when she shows some steel, as in *Hard 8* and *Flesh and Bone*. (Rainer; 12/21/98) (2 hrs.; R) *CC Village East; Clearview's 34th Street Showplace; CC Cinemas 1, 2, 3; UA Criterion; Sony Lincoln Square; BAM Rose Cinemas; Centre Sunnyside; Main Street Cinemas.*

SLC Punk—A punk-rocker in Salt Lake City has to decide whether to go to law school or continue to rebel. With Matthew Lilard, Annabeth Gish, and Michael Goorjian. Directed by James Merendino. (1 hr. 37 mins.; R) *CC Village East; UA Criterion; Whitestone; Linden Boulevard Multiplex; Jackson Triplex; UA Crossbay; UA Movies at Staten Island.*

10 Things I Hate About You—An anti-social high-school girl is transformed when she meets a similar-minded guy. With Julia Stiles, Larisa Oleynik, and Heath Ledger. Directed by Gil Younger. (1 hr. 38 mins.; PG-13) *Clearview's Chelsea; Loews Orpheum 7; Loews 84th Street; Concourse Plaza; UA Marboro; UA Movies at Staten Island.*

Three Seasons—Three tales of the new Vietnam told from the perspective of those who find themselves expatriates in their own country. Starring Harvey Keitel, Gnoc Hiep, and Zoë Bui. Written and directed by Tony Bui. (1 hr. 50 mins.; PG-13) *Opens April 30 at CC Angelika Film Center and Lincoln Plaza.*

Twin Dragons—Twin brothers separated at birth join together to fight the Hong Kong mob. Starring Jackie Chan. (About 2 hrs.; R) *UA Criterion; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Ridgewood; Cinemart; UA Astoria; UA Crossbay; UA Movies at Staten Island.*

A Walk on the Moon—Diane Lane is a young housewife in 1969 who begins an affair at a summer resort in the Catskills. With Liev Schreiber, Anna Paquin, Tovah Feldshuh, and Viggo Mortensen. Directed by Tony Goldwyn. (1 hr. 47 mins.; R) *CC Crown Gotham; Sony Lincoln Square; Clearview's Cobble Hill; UA Movies at Sheepshead Bay; UA Movies at Staten Island.*

The Winslow Boy—When a young British naval cadet is accused of stealing, his family tries to prove his innocence. With Nigel Hawthorne, Jeremy Northam, Rebecca Pidgeon, and Gemma Jones. Directed by David Mamet. (1 hr. 50 mins.; G) *Opens April 30 at Lincoln Plaza Cinemas and UA Union Square.*

Manhattan

Below 14th Street

Art Greenwich Twin—97 Greenwich Ave. at W. 12th St. (929-3350) *Affliction; Life.*

CC Angelika Film Center—18 W. Houston St. (995-2000) *Cookie's Fortune; eXistenZ; Life Is Beautiful; Lovers of the Arctic Circle; Mighty Peking Man; Open Your Eyes.*

CC Village East—189 Second Ave., at 12th St. (529-6799) *Goodbye Lover; Hands on a Hard Body; Metroland; Pushing Tin; Shakespeare in Love; SLC Punk.*

Cinema Village—22 E. 12th St. (924-3363) *Hard; The School of Flesh.*

Clearview's Waverly—323 Sixth Ave., at W. 3rd St. (777-FILM#603) *Central Station; The Out-of-Towners.*

Film Forum—209 W. Houston St. (727-8110) *Days of Heaven; Following; Let It Come Down: The Life of Paul Bowles.* (See also "Museums, Societies, Etc.")

Loews Village—66 Third Ave., at 11th St. (50-LOEWS#952) *Analyze This; Election; Hideous Kinky; Lock, Stock and Two Smoking Barrels; Lost & Found.*

Quad Cinema—34 W. 13th St. (255-8800) *The Dreamlife of Angels; Gods and Monsters; Jeanne and the Perfect Guy.*

Screening Room—54 Varick St. (below Canal) (334-2100) *The Celebration; Hilary & Jackie; Velvet Goldmine.* (See also "Museums, Societies, Etc.")

UA Union Square—13th St. and Broadway (253-2225) *Elizabeth; Forces of Nature; Friends & Lovers; Life; The Matrix; Never Been Kissed; Rushmore; 10 Things I Hate About You; A Walk on the Moon.*

14th–41st Streets

CC Murray Hill Cinemas—160 E. 34th St. (689-6548) *Goodbye Lover; Analyze This; Life; The Matrix.*

Clearview's 34th Street Showplace—238 E. 34th St. (777-FILM#700) *Life Is Beautiful; Lovers of the Arctic Circle; Shakespeare in Love.*

Clearview's Chelsea—260 W. 23rd St. (777-FILM#597) *Goodbye Lover; Hideous Kinky; Life; The Matrix; Pushing Tin; 10 Things I Hate About You.*

Clearview's Chelsea West—333 W. 23rd St. (777-FILM#614) *Cookie's Fortune.*

Loews 19th St. East—890 Broadway, at 19th St. (50-LOEWS#558) *Analyze This; EDtv; Life Is Beautiful; Lost & Found; The Out-of-Towners.*

42nd–60th Streets

CC Cinemas 1, 2, 3—1001 Third Ave., at 60th St. (753-6022) *eXistenZ; Hideous Kinky; Shakespeare in Love.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *A Walk on the Moon.*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Metroland.*

Photograph by Liam Daniel/Sony Pictures Classics.

Festival

The Good Stuff

The Gen Art Film Festival, now in its fourth year, has proven itself as the city's premiere hipster event, with seven features presented in seven days, each followed by a party more outrageous than the one before. If you attended last year, you saw the excellent *Hands on a Hard Body* (now playing at Village East) *six months* before everybody else had the pleasure. So, what are the must-sees of this year's fête? We count three (only adding *Sex: The Annabel Chong Story* for those who favor bleak tales). PATRICIA FALVO

***Film fare:* Chong *in* Sex; *Billy Burke in* Dill Scallion.**

MOVIE	PLOT
DILL SCALLION	This inspired "mockumentary" and Slamdance favorite about an aspiring country singer is simply brilliant, with Billy Burke in the lead and appearances by Kathy Griffin, Jason Priestley (as arrogant country star Jo Joe Hicks), and Henry Winkler (as agent Larry Steinberg). It's hard to decide what's cleverer: the screenplay or the songs on the soundtrack like "I Found Love at the Family Reunion."
GETTING TO KNOW YOU	The film, based on stories by Joyce Carol Oates, starts somewhat meanderingly but quickly grows absorbing. Young Heather Matarazzo trades imaginative and all-too-real stories in a bus station with a talkative boy named Jimmy (Michael Weston, whom we'll surely see more of).
A SLIPPING-DOWN LIFE	A love story in which Lili Taylor, a down-and-out North Carolinian, becomes obsessed with local music star Drumstrings Casey (Guy Pearce) and finds her life transformed. Based on the Anne Tyler novel.
SEX: THE ANNABEL CHONG STORY	This decidedly un-titillating documentary follows U.S.C. student Grace Quek (a.k.a. Annabel Chong) through the sad aftermath of setting a 251-men-in-ten-hours record. We learn she (1) has loopy feminist justifications for working in porn, (2) "cuts" herself to get rid of the anger inside, and (3) was *never even paid* for the event (which made the producers tons of money). The lowest point, though, is watching her devoutly Christian Singaporean mom take the news that her only daughter is a porn star.

CC Sutton—205 E. 57th St. (759-1411) *Doug's First Movie; The Harmonists.*

Clearview's 59th Street East—239 E. 59th St. (777-FILM#615) *Gods and Monsters.*

Clearview's Ziegfeld—141 W. 54th St. (777-FILM#602) *Pushing Tin.*

CO Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Election; The Matrix.*

CO Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *The Corruptor; The Faculty; The Mod Squad; Payback; The Rage: Carrie 2; Saving Private Ryan.*

Guild 50th Street—33 W. 50th St. (757-2406) *Life Is Beautiful.*

Loews Astor Plaza—44th St. bet. Broadway and Eighth Ave. (50-LOEWS#699) *The Matrix.*

Loews State—1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS#901) *Goodbye Lover; Forces of Nature; Life; The Out-of-Towners.*

Paris Theatre—4 W. 58th St. (688-3800) *8 1/2.*

UA Criterion—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Analyze This; Foolish; Lost & Found; Never Been Kissed; Shakespeare in Love; SLC Punk; Twin Dragons.*

61st Street and Above, East Side

Clearview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) *Cookie's Fortune.*

Clearview's First & 62nd St.—400 E. 62nd St. (777-FILM#957) *Forces of Nature; Life; Lock, Stock and Two Smoking Barrels; The Out-of-Towners; Pushing Tin.*

Clearview's Park and 86th St.—125 E. 86th St. (777-FILM#604) *EDtv; Life Is Beautiful.*

Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) *Life Is Beautiful.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) *Analyze This; Lost & Found.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (50-LOEWS#964) *Analyze This; Life; Lost & Found; The Matrix; The Out-of-Towners; 10 Things I Hate About You.*

UA East—1629 First Ave., at 85th St. (249-5100) *Never Been Kissed.*

UA Gemini—1210 Second Ave., at 64th St. (832-1670) *Goodbye Lover; Never Been Kissed.*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, at 62nd St. (777-FILM#864) *Lock, Stock and Two Smoking Barrels.*

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) *Goodbye Lover; Life.*

Clearview's Olympia—2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) *Analyze This; Lost & Found.*

CO Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Call theater for showtimes.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Central Station; Cookie's Fortune; The Dreamlife of Angels; Lovers of the Arctic Circle.*

Loews 84th Street—2310 Broadway, at 84th St. (50-LOEWS#701) *Life; Life Is Beautiful; Lost & Found; The Out-of-Towners; 10 Things I Hate About You.*

New Coliseum—701 W. 181st St. (740-1545) *Foolish; Life; The Matrix; Open Your Eyes.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Foolish; Life; Open Your Eyes.*

Sony Lincoln Square—1998 Broadway, at 68th St. (50-LOEWS#638) *Goodbye Lover; Analyze This; Doug's First Movie; EDtv; Election; eXistenZ; Forces of Nature; Hideous Kinky; The Matrix; Shakespeare in Love; A Walk on the Moon.* IMAX: *T-Rex: Back to the Crustaceous; Encounter in the Third Dimension; Across the Sea of Time; The Matrix; Everest; L5-First City in Space.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Analyze This; Baby Geniuses; Doug's First Movie; Foolish; Life; Lost & Found; The Matrix; Never Been Kissed; Pushing Tin; Twin Dragons.*

Concourse Plaza—214 E. 161th St. (588-8800) *Baby Geniuses; Doug's First Movie; Foolish; Life; Lost & Found; The Matrix; 10 Things I Hate About You; Twin Dragons.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Goodbye Lover; Analyze This; Baby Geniuses; Doug's First Movie; Foolish; Life; Lost & Found; The Matrix; The Out-of-Towners; SLC Punk; Twin Dragons.*

Brooklyn

Area Code 718

BAM Rose Cinemas—30 Lafayette Ave., Brooklyn (623-2770) *Central Station; The Dreamlife of Angels; Gods and Monsters; Shakespeare in Love.*

Brooklyn Heights—70 Henry St. (596-7070) *Call theater for showtimes.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Life; Lost & Found; The Matrix.*

Clearview's Cobble Hill—265 Court St. (596-9113) *Goodbye Lover; Analyze This; Cookie's Fortune; Doug's First Movie; Life Is Beautiful; A Walk on the Moon.*

CO Alpine—6817 Fifth Ave., at 69th St. (777-

Photographs courtesy of Gen Art Film Festival.

FILM#580) *Call theater for showtimes.*

CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Call theater for showtimes.*

CO Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Call theater for showtimes.*

CO Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Call theater for showtimes.*

CO Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Life; Lost & Found; The Matrix.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (277-0303) *Analyze This; Baby Geniuses; The Corruptor; Doug's First Movie; The Faculty; Foolish; Life; Lost & Found; The Matrix; The Out-of-Towners; SLC Punk; Twin Dragons.*

Pavilion—188 Prospect Park West (369-0838) *Goodbye Lover; Cookie's Fortune; Doug's First Movie; eXistenZ; Life; Lost & Found; The Matrix; Never Been Kissed; Pushing Tin.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *Foolish; Life; Lost & Found; The Matrix; Twin Dragons.*

UA Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Goodbye Lover; Analyze This; Doug's First Movie; Lost & Found; Never Been Kissed; 10 Things I Hate About You.*

UA Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *Analyze This; Life; The Matrix; Never Been Kissed; The Out-of-Towners; Pushing Tin; A Walk on the Moon.*

Queens

Area Code 718

Centre Sunnyside—42-17 Queens Blvd. (361-6869) *Life; Lost & Found; The Matrix; Never Been Kissed; Shakespeare in Love.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Baby Geniuses; Hideous Kinky; Life Is Beautiful; The Out-of-Towners; Twin Dragons.*

CO Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Call theater for showtimes.*

CO Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *Call theater for showtimes.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Life; The Matrix; SLC Punk.*

Main Street Cinemas—72-66 Main St. (263-4828) *Analyze This; Baby Geniuses; Life; Lost & Found; Never Been Kissed; Shakespeare in Love.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *Affliction; Central Station; The Last Days.*

Plaza—103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Life; Open Your Eyes.*

Sony Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (777-FILM#712) *Call theater for showtimes.*

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (777-FILM#733) *Call theater for showtimes.*

Sony Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (777-FILM#735) *Call theater for showtimes.*

UA Astoria—28-60 Steinway St. (726-1279) *Analyze This; Doug's First Movie; Life; The Matrix; Never Been Kissed; The Out-of-Towners; Twin Dragons.*

UA Brandon Cinema—70-20 Austin St., Forest Hills (544-1020) *The Matrix.*

UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *The Matrix; SLC Punk; Twin Dragons.*

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Analyze This; Baby Geniuses; Life; Lost & Found; Never Been Kissed; The Out-of-Towners.*

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Goodbye Lover; Analyze This; Forces of Nature; Life; Lost & Found; Never Been Kissed; Pushing Tin; A Walk on the Moon.*

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *Life; Never Been Kissed; Pushing Tin.*

UA Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *Analyze This; Life; Lost & Found; The Matrix; Never Been Kissed; The Out-of-Towners.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (317-8300) *Analyze This; Baby Geniuses; Doug's First Movie; Life Is Beautiful; Lost & Found; The Matrix; Never Been Kissed; The Out-of-Towners; Pushing Tin; 10 Things I Hate About You.*

UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Analyze This; Life; Lost & Found; The Matrix; Never Been Kissed.*

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Goodbye Lover; Analyze This; Doug's First Movie; Life; Lost & Found; The Matrix; Never Been Kissed; The Out-of-Towners; Pushing Tin; SLC Punk; 10 Things I Hate About You; Twin Dragons; A Walk on the Moon.*

Museums, Societies, Etc.

Anthology Film Archives—"New Filmmakers." 4/28: *LaMastas* (1998). "Selections From the Filmmakers Cooperative." 4/28: "Fractured Fairytales." "James Benning." 4/29: *Utopia* (1998). "Norman Mailer." 4/30: *Wild 90* (1968). 32 Second Ave., at 2nd St. (505-5110); $7.

Avignon/New York Film Festival—Through 5/2: Twenty independent feature films from the U.S. and France, plus a Paul Mazursky retrospective and Q&As with David Brown, Ben Gazzara, Peter Bogdanovich, James Ivory, Vrancis Veber, and Lloyd Kaufman. At the French Institute, 55 E. 59th St. Call 355-6160 for tickets and info.

Cinema Classics—"Mayhem: A Month of Horror." 5/1–5/3: *Cat People* (1942) and *Mad Love* (1935). 5/4–5/6: *The Shining* (1980). 5/7–5/9: *Horror of Dracula* (1958) and *The Mummy* (1959). Double feature, $5. 332 E. 11th St.; call 675-6692 for info.

Different Light—5/2: *Myra Breckenridge* (1970). 7 P.M. 151 W. 19th St. (989-4850); free.

Film Forum—"Tout Truffaut." Through 5/24: Eleven features and two shorts by France's seminal New Wave figure. Through 4/28: *The 400 Blows* (1959) and *Antoine & Colette* (1962). 4/29–5/3: *Shoot the Piano Player* (1960). 5/4: *The Story of Adele H.* (1975). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center (The Walter Reade Theater)—"Festival of New British Cinema." Through 4/28: A selection of recent films from the U.K. "Spotlight on Flora Gomes and Sarah Maldoror." 4/30–5/4: Films by the African filmmakers. Call 875-5600 for info. 65 W. 65th St., plaza level (875-5600); regular screenings, $8.50–$15.

French Institute—"Cinéclub." 4/27: *Le Cousin* (1998). Subtitled. Florence Gould Hall, 55 E. 59th St. (355-6160); $7.

Guggenheim Museum—"The Worlds of Warren Sonbert." Through 5/9: Films by the independent filmmaker. Peter B. Lewis Theater, 1071 Fifth Ave., at 89th St. (423-3587). Tickets free with admission.

Japan Society—"Tai Kato Retrospective." Through 5/21: Nine of Kato's best-known yakuza films. 5/11: *Tokijiro of Katsukake: Lone Yakuza* (1966). 333 E. 47th St. (752-3015); $5 members, $8 nonmembers, students, and senior citizens.

Museum of Modern Art—"Three Films by Gustav Machaty." 4/29–5/2: *Erotikon* (1929), *Extase* (1933), and *From Saturday to Sunday* (1931). "Alfred Hitchcock." 4/27: *The Manxman* (1929), *Murder(!)* (1930), and *Mary* (1930). 4/30 and 5/2: *The Skin Game* (1931) and *Rich and Strange* (1931). 4/30 and 5/3: *Number Seventeen* (1932). 5/1 and 5/3: *Elstree Calling* (1930). 5/1: *Waltzes from Vienna* (1933). 5/1 and 5/4: *The Man Who Knew Too Much* (1934). 5/2–5/3: *Harmony Heaven* (1930). 5/4 and 5/6: *The 39 Steps* (1935). "From the Archives." 4/30: *The October Man* (1947) and *The Cruel Sea* (1952). 11 W. 53rd St. (708-9400); free with $9.50 admission.

New York Public Library—"Ode to the Truck." 4/28: Shorts and *Tampopo* (1986). "The Family Filmmaker." 4/29: *Joe and Maxi* (1978). Donnell Media Center, 20 W. 53rd St. (621-0619); free.

New York University—"The Films of Yvonne Rainer." 4/29–5/1: Screening and discussions of Rainer's work held at different campus locations. Free. Call 998-3759 for info.

Ocularis—5/2: *El Sur* (1983). 70 N. 6th St., Williamsburg, Brooklyn (718-388-8713); $5.

Screening Room—Sunday brunch: *Breakfast at Tiffany's* (1961). Call theater for info. 54 Varick St. (334-2100); $8 ($5 for Sunday brunch patrons).

Symphony Space—"Marcello Mastroianni Salute." Through 6/15: A 21-film tribute to the film star. 4/27: *Voyage to the Beginning of the World* (1996) and *City of Women* (1980). 5/4: *Three Lives and Only One Death* (1996) and *Everybody's Fine* (1990). 2537 Broadway, at 96th St. (864-5400); $8, $5 members.

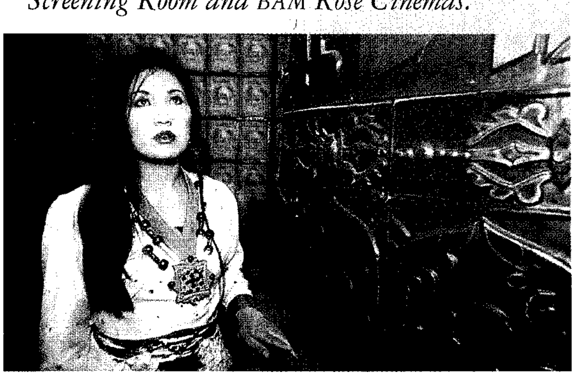
Thessaloniki USA Film Festival—4/30–5/6: Recent films from Greece and the Balkans. At Cinema Village, 22 E. 12th St. Call 358-5951 for information. Tickets, $8; $10 closing night. At Anthology Film Archives, 32 Second Ave.

Tonic—"Monday Night Film Series." 5/3: *Who'll Stop the Rain?* (1978). Tickets, $4. 107 Norfolk St. For more info, call 358-7501 or visit www.tonic107.com.

YWCA Cine-Club—"A Celebration of Japanese Cinema." 5/1–5/2: *Ugetsu* (1953) and Freezing Sunlight (1996). 610 Lexington Ave., at 53rd St. (735-9717); $6 members, $7 nonmembers.

Opening Bootlegacy

What's remarkable about the movie 'Windhorse' isn't the screenplay—which follows three Tibetans struggling to live in their heavily policed Chinese-occupied culture—but how it was made: Some local cast members are listed in the credits as "Name Withheld." The dialogue is all Tibetan. And director Paul Wagner shot it illegally with a tiny Sony digital camera. Unable to yell "Action!" or "Cut!," he pretended to be a videotaping tourist and gave his actors discreet hand signals. Opens April 30 at the Screening Room and BAM *Rose Cinemas.*



Photograph courtesy of Shadow Distribution.

theater

John Guare . . . Ain't Nothin' but the Blues

Broadway

Previews and Openings

It Ain't Nothin' but the Blues—The latest entry in the free-for-all for Best Musical, a wide-open category this Tony season. Powered by seven electrifying singers and a swinging band, the revue traces the history of the blues, starting with chants from the plantation and ending with sets from the bars of Chicago. $35–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opens 4/26. *Vivian Beaumont Theatre, 150 W. 65th St. (239-6200).*

Ring Round the Moon—Jean Anouilh's 1950 comedy (or "charade with music," as he called it) about two identical twins who woo the same beautiful woman. A cast of stalwarts star; Gerald Gutierrez directs. $25–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun at 3. In previews for a 4/28 opening. *Belasco Theatre, 111 W. 44th St. (239-6200).*

The Lonesome West—Martin McDonagh, author of *Beauty Queen of Leenane,* riffs on two of his favorite themes: cabin fever and family warfare (between brothers this time). Garry Hynes once again directs. $20–$60. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for a 4/27 opening. *Lyceum Theatre, 149 W. 45th St. (239-6200).*

Now Playing

Amy's View—You may want to know what this new play by David Hare is about. Hard to answer—the best I can do is: It's about life. About mothers and daughters, husbands and wives, human relations. It is about the childlike artist and the diligent worker; about theater versus real life; about art versus pseudo-art; about being right but ultimately wrong, or wrong but ultimately proven right. Being about life, it is about surprises all the way and about dots that you yourself must struggle to connect. For example: Does art imitate life or vice versa? Who is saved: the actressy, irresponsible star and grande dame, the seemingly defeated Esme; or the largely realistic and clear-sighted daughter, the morally involved activist yet probably even more defeated Amy? It would be an insult to this multifarious play to reveal more. As Esme, Judi Dench is all you have heard in advance of her dazzling skill, all you have seen of her powerful personality on film, and much, much more. (Simon: 4/26/99.) $35–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Barrymore Theatre, 243 W. 47th St. (239-6200).*

Annie Get Your Gun—Bernadette Peters plays the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Tom Wopat), in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (307-4100).*

Art—I sympathize with this play by Yasmina Reza. The plot is simple. Serge spends 200,000 francs on a five-by-four painting by the renowned Antrios that is all white except for some diagonal scratches. His friend Marc considers this Antrios shit, and Serge's purchase of it an insult to their friendship. He tries to enlist the third of our musketeers, Yvan, to side with him. But confronted with Serge and the painting, Yvan does what he does best: He wavers. Reza's cunning dialogue has been fluently Englished by Christopher Hampton. (Simon: 3/16/98 and 10/5/98.) Now with Judd Hirsch, Joe Morton, and George Wendt. $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 3/1/98. *Royale Theatre, 242 W. 45th St. (239-6200).*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Andrea McArdle plays the girl; James Barbour plays the (hairy) boy. With Tony-award-winning costumes by Ann Hould-Ward; lyrics by Tim Rice and Howard Ashman; music by Alan Menken. $22.50–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100).*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Joe Masteroff's refurbished book emphasizes the squalor of 1930 Berlin nightlife and the bisexuality of Clifford, the writer hero. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Starring Alan Cumming. $25–$85. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Opened 3/19/98. *Studio 54, 254 W. 54th St. (239-6200).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $40–$75. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

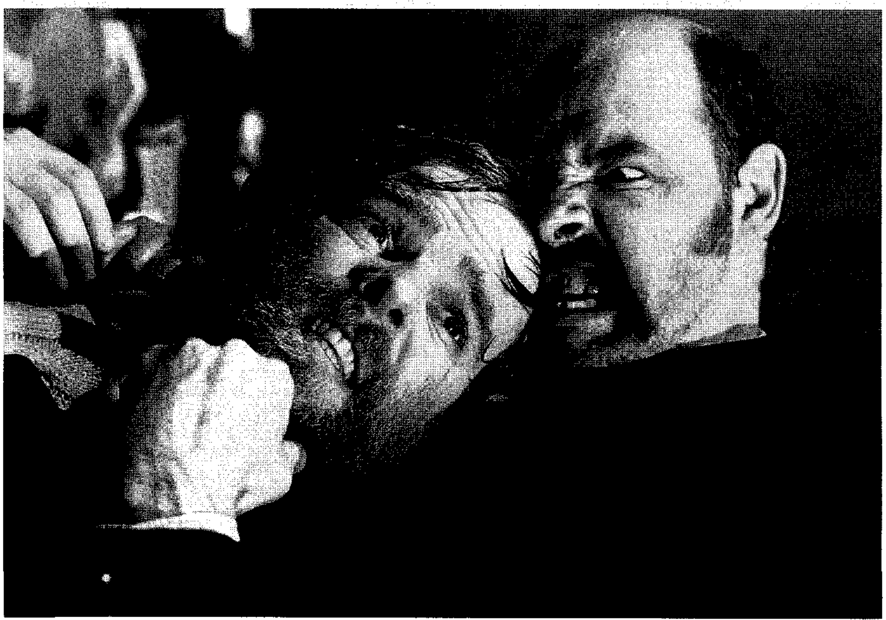
Chicago—Revisiting this splendid production two years later presents three big obstacles. As Velma, the German star Ute Lemper cannot duplicate Bebe Neuwirth's devastating sardonicism, sprightly kittenishness, and superhuman timing. Similarly, Karen Ziemba, a lovely dancer and likable singer, radiates innocent chirpiness that is all wrong for Roxie. Still, there are compensations. You now pay more attention to the glittering ensemble work of the rest, and relish the new and even better Mary Sunshine of R. Bean. (Simon: 11/30/98.) $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/14/96. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 30 mins.*

The Civil War—With this musical, Frank Wildhorn—a man who has made a career out of pleasing crowds and underwhelming critics—becomes the only composer to have three shows currently running on Broadway. (His other two are *The Scarlet Pimpernel* and *Jekyll & Hyde.*) He wrote the book with Gregory Boyd and Jack Murphy; Jerry Zaks, an old pro, did the staging. The characters and subplots were gleaned from letters, diaries, and newspaper accounts of the Civil War. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *St. James Theater, 246 W. 44th St. (239-6200).*

Closer—A sad, savvy, often funny play that casts a steely, unblinking gaze at the world of relationships and lets you come to your own conclusions. There are four characters. As several years go by, everyone ends up sexually and emotionally involved with everyone else, each trying vainly to get closer to the other. Patrick Marber tells his story in short, staccato scenes in which the unsaid talks as loudly as the said. Although Ciaran Hinds, as Larry, may be a bit excessively unwinning, he

Opening
McCain and McAbel

Martin McDonagh, the young Anglo-Irish author of 'Beauty Queen of Leenane,' riffs on two of his favorite themes in 'The Lonesome West': cabin fever (again in rural Ireland) and family warfare (this time between brothers). Opens April 27 at the Lyceum Theatre.



Photograph by Ivan Kyncl

Opening Bookends

Signature Theatre finishes its John Guare season with *Lake Hollywood*, a new comedy from the peripatetic author examining both the beginning and the end of a couple's life. Along the way, we meet a bitter sister, a sottish uncle, and a randy neighbor who speaks like Marlene Dietrich. Opens April 29.

conveys well the weaknesses of a strong man. Rupert Graves gets the volatile, puppyish but nevertheless hurtful mischievousness of Dan perfectly, and Natasha Richardson splendidly balances coolness and passion, irony and pain. As for Alice: No one could capture the intermingled aggressiveness and vulnerability of youth with more empathy than Anna Friel. *Closer* does not merely hold your attention; it burrows into you. (Simon: 4/5/99.) $15–$60. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. *Music Box Theatre, 239 W. 45th St. (239-6200).*

Death of a Salesman—This *Salesman* is a hard but efficacious sell. "I sell, therefore I am" is the neo-Cartesian maxim Willy is meant to embody and explicate. Rightly, Miller embeds this value system in a business, social, and family context, but the interaction of the elements is achieved more by contrivance than by a sense of the inevitable. Yet most of the acting is splendid. Brian Dennehy is a man truly at the end of his tether, letting us in on every step of his decline via naïve optimism, disregard of reality, aging, and capitalist callousness. Elizabeth Franz settles into a quietly and thoroughly moving Linda. Kevin Anderson welds Biff's duality as unmoored drifter and canny *raisonneur* into a totally believable and heartrending amalgam. (Simon: 2/22/99.). $45–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200).*

Footloose—Though Kevin Bacon is not a part of this maxi-musical adaptation of the 1984 movie, the lead does have his haircut. Kenny Loggins, Tom Snow, et al. did the lyrics; Dean Pitchford and director Walter Bobbie did the book. $20–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 10/22/98. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100).*

Fosse—A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago*. $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (239-6200).*

The Gershwins' Fascinating Rhythm—One of the final hopes for a decent musical revue this season. It's plot-free, sexed-up, and as svelte as its dancers—who could ask for anything more? $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Longacre Theater, 220 W. 48th St. (239-6200).*

The Iceman Cometh—This masterwork of American and world theater needs little more summary than *Hamlet*. You all know that it is a long but riveting play about hopeless drunks in Harry Hope's saloon downtown who survive on a mix of rotgut and pipe dreams, the opium of the messes. However well you may know *Iceman*, you must see this wondrous production, staged by Howard Davies with consummate artistry. The staging is splendidly pictorial and tirelessly resourceful, and the actors, including five repeaters from the London cast, perform this comic nightmare like an intoxicating dream. Kevin Spacey plays a Hickey who, by the time we meet him, is ice-cold, sinisterly charming, radiating a diabolic beauty. It is a performance to make every nonactor want to take up acting and every actor want to give up in despair. (Simon: 4/19/99.) $50–$100. Mon.–Fri. at 7, Sat. at 1 and 7. *Brooks Atkinson Theatre, 256 W. 47th St. (307-4100).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, music by Frank Wildhorn. $45–$75. Tues.–Sat. at 8; Wed. and Sat. at 2, Sun. at 3. Opened 4/28/97. *Plymouth Theatre, 236 W. 45th St. (239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97.) $15–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200).*

The Lion in Winter—One of the iffy things a play can do is try too hard. That is precisely what James Goldman's 1966 play does. Dialogue should be witty; so every line is, or tries to be, an epigram. On the other hand, many of the lines really are funny, or at least clever, and the actors are given plenty of chances to strut their stuff. As for the plot, it is ingenious and complex. We get the continuous machinations of England's Henry II; his queen and adversary, Eleanor of Aquitaine; and their three sons, each of whom covets the crown. Laurence Fishburne's Henry is good enough to erase memories of Peter O'Toole in the movie version but not good enough to efface Robert Preston in the play's premiere. (Could anyone?) Stockard Channing is sassily sparkly as Eleanor, but I recall Rosemary Harris's achieving as much with greater ease. The others are problematic. (Simon: 3/22/99.) $60. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. *Roundabout's Stage Right, 1530 Broadway, at 45th St. (719-1300).*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical*. Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. Puppetry from

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Photograph by Susan Johann.

East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. And Taymor has found ways to transmute the strictly cartoonish bravura of the big-screen *Lion King* onto a stage so that nothing is lost in translation. (Simon: 12/1/97). $20–$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (307-4747).*

Marlene—Dietrich practically called out for her own bio-musical—"beware the *amazing* blonde women" was her rallying cry—so Pam Gems, author of *Stanley* and *Piaf*, finally decided to write one. Siân Phillips stars. $15–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/11 opening. *Cort Theatre, 138 W. 48th St. (239-6200).*

Miss Saigon—This reworking of Puccini's *Madama Butterfly*, set in Vietnam during the fall of Saigon, is now one of Broadway's ten longest-running musicals. Music by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200).*

Night Must Fall—Another Broadway revival of an old spine-tingler, this time with Matthew Broderick as the charming sociopath. Judy Parfitt plays the elderly English woman who employs him, J. Smith-Cameron plays her niece, and John Tillinger directs. $40–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Helen Hayes Theatre, 240 W. 44th St. (239-6200).*

Not About Nightingales—It is not often that a lost early work of a playwright is exhumed smelling like roses rather than of corpse. That, however, is the case of this remarkable fourth play by Tennessee Williams. The play shuttles between the prison block—where a number of diverse prisoners roister, quarrel, and struggle to survive under the draconian regime of a psychopathic prison warden, Boss Whalen—and the warden's office and waiting room. What he wrote here lends itself splendidly to both small and thunderously big performances—none bigger than Corin Redgrave's grotesque yet scary Boss Whalen. *Stupendous* is the word for Trevor Nunn's direction, the kind you see only a few times in a life of theatergoing. Even if you shun so-called depressing plays, you'd better catch this one, unless you want regrets for the rest of your days. (Simon: 3/15/99.) $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Circle-in-the-Square Theatre, 1633 Broadway, at 50th St. (239-6200).*

Peter Pan—Cathy Rigby is flyin' again, much to the delight of the kiddies. $25–$75. Wed. at 2 and 7:30, Thurs. at 2, Fri. at 7, Sat. at 2 and 7:30, Sun. at 1 and 6:30. Through 8/29. *Gershwin Theatre, 222 W. 51st St. (307-4100).*

The Phantom of the Opera—Ten leads, eleven years, and roughly 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Ragtime—A musical based on E. L. Doctorow's historical novel, which braids the fates of three fictitious families—one black, one Jewish, one Wasp—and an assortment of historical characters. Book by Terrence McNally; music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. $31–$125. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 1/18/97. *Ford Center for the Performing Arts, 213 W. 42nd St. (307-4100).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

The Scarlet Pimpernel—A show about romance, honor, the French Revolution, and, most important, fabric. Pop composer Frank Wildhorn did the score. Nan Knighton has recently revised her book, adapted from Baroness Orczy's novel for the stage. Douglas Sills stars. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/9/97. *Minskoff Theatre, 200 W. 45th St. (307-4100).*

Side Man—*A must.* This enjoyable play by Warren Leight is about sidemen, yesteryear's second-tier jazz musicians who hired out as supplementary players to various bands, and about their women. It is narrated by Clifford, the son of Gene, a trumpet player, and Terry, a sweet thing turned bitter. As the play moves from 1985 to 1953 and back, we hear about his parents' courtship, his birth, and the parents' growing estrangement as he grows up. We also get glimpses of the lives of Gene's fellow sidemen. As things move near-imperceptibly from comedy to drama, we relish the jive, the jokes, the frustrations enacted by seven actors in a production neatly tied together by Michael Mayer's apt direction. (Simon: 3/23/98.) $25–$60. Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, and Sun. at 3. *Golden Theatre, 252 W. 45th St. (239-6200).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the songbook Jerry Leiber and Mike Stoller wrote to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh.

The Sound of Music—Returns to Broadway for the first time since its 1959 premiere. Hum along; bring the kids. Laura Benanti plays the nun turned governess, and Richard Chamberlain plays the widower captain. $30–$75. Tues. at 8, Thurs. at 7, Fri. and Sat. at 8, Sun. at 7; Wed., Sat., and Sun. at 2. Opened 3/12/98. *Martin Beck Theatre, 302 W. 45th St. (239-6200).*

Via Dolorosa—Does a playwright's holding forth in person for 90 minutes about journeying to Israel and the Gaza Strip sound like good theater? No? Guess again; you'll be riveted by this new drama by David Hare. I could quote forever from a play—and it is a play, not a lecture—whose every other line is quotable. But you must hear it from Hare, in what he calls a monologue "ideally to be performed by its author." And ideally performed it is: with great but controlled flourishes and subtle direction by Stephen Daldry. (Simon: 3/29/99.) $35–$55. Mon.–Sat. at 8, Wed. and Sat. at 2. *Booth Theatre, 222 W. 45th St. (239-6200).*

The Weir—A brew of ghost stories and ale from Ireland's baby-blue eminence Conor McPherson, who turned 27 this year. $60. Tues.–Fri at 8, Sat. at 2 and 8, Sun. at 3 and 7. Through 5/30. *Walter Kerr Theatre, 219 W. 48th St. (239-6200).*

You're a Good Man, Charlie Brown—This revival is a curious hybrid, half delightful, half letdown. Clearly, if an adult cast of six is to animate a half-dozen popular cartoon figures, they have to be expert performers as well as something even more important: able to dig up the buried child (or dog) in themselves. Three cast members can; three fail. Clark Gesner's music and lyrics never rise above the functional, but at least they are that. The book is better, thanks to the original "Peanuts" vendor, Charles Schulz. Michael Mayer's direction tirelessly whips these ex-drawings into exciting life. Kristin Chenoweth, as Sally Brown, is something you won't often encounter: perfection. (Simon: 2/15/99.) $15–$75. Tues.–Thurs. at 7:30, Fri. at 8, Sat. at 2 and 8, Sun. at 1 and 5:30. *Ambassador Theatre, 219 W. 49th St. (239-6200).*

Off Broadway

Previews and Openings

Angel Street—Patrick Hamilton's delectably sadistic thriller about a man who makes his wife believe she's going mad. Later made into the movie *Gaslight*, starring Charles Boyer, Ingrid Bergman, and Joseph Cotten. $20–$33. Tues. and Thurs.–Sat. at 8, Wed., Sat., and Sun. at 2. Opens 4/26. *Pearl Theatre Company, 80 St. Marks Pl. (598-9802).*

The Cider House Rules, Part I: Here in St. Cloud's—The first part of Peter Parnell's ambitious adaptation of the John Irving novel, conceived and directed by Tom Hulce and Jane Jones. Josh Hamilton plays Homer Wells, the orphan who never gets adopted; Colm Meaney plays Dr. Wilbur Larch, the orphanage director and part-time abortionist who cares for him. $39–$45. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 7. In previews for a 5/6 opening. *Atlantic Theatre, 336 W. 20th St. (239-6200).*

Dreaming in Cuban—Two solo pieces conceived and directed by Wynn Handman about young Latinos grappling with their identities. Performed by Eileen Galindo and Michael John Carcés. Rum drinks, café con leche, and classic Cuban food will be served. $25–$30. Mon, and Wed.–Fri. at 7:30, Sat. at 1:30 and 7:30, Sun. at 2:30. Opens 4/26. *American Place Theatre, 111 W. 46th St. (239-6200).*

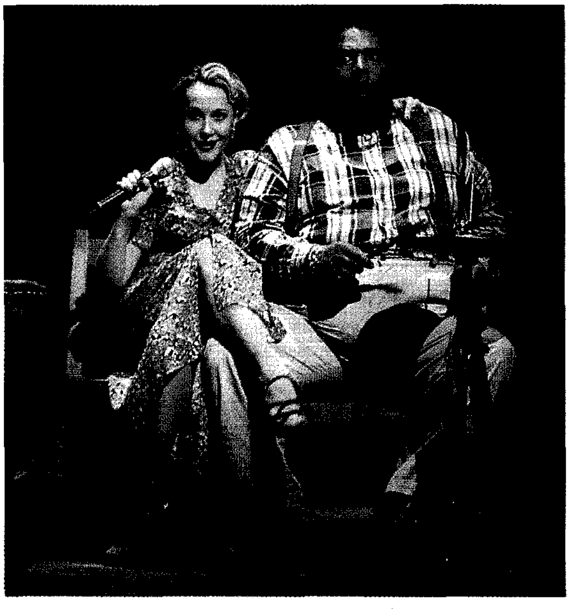
The Gimmick—A coming-of-age tale about two childhood friends, both artists and outcasts, who fantasize about life beyond their East Harlem tenements. Written and performed by Dael Orlandersmith; directed by Chris Coleman. $35. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. In previews for a 5/4 opening. *New York Theatre Workshop, 79 E. 4th St. (460-5475).*

Lake Hollywood—To cap off its John Guare season, Signature presents a brand-new play from the peripatetic playwright, who completed the work—it follows a couple through World War II, marriage, and old age—just a few months ago. $37.50. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. In previews for a 4/29 opening. *Signature Theatre Company, 555 W. 42nd St. (244-PLAY).*

Lips—A play about Washington political intrigue, involving hackers, sex, and the first female president of the United States. Written by Constance Congdon. $30–$35. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. In

Opening Blues 101

The final entry in the Best Musical free-for-all this Tony season is 'It Ain't Nothin' but the Blues,' a revue and review all bound into one. As the title implies, the show traces the bittersweet history of the blues, starting with plantation chants and ending with the electric sets of Chicago's South Side. Opens April 26 at Lincoln Center's Vivian Beaumont Theater.



Photograph by Joan Marcus.

Opening

Double Take

Identical twins try to woo the same woman in *Ring Round the Moon*, Jean Anouilh's airy 1950 comedy now being revived by Lincoln Center Theater at the Belasco. Gerald Gutierrez directs; a cast of Broadway dependables performs; opens April 28.

Photograph by Joan Marcus.

previews for a 4/28 opening. *Primary Stages, 354 W. 45th St. (333-4052).*

Molloy—An adaptation of Beckett's novel of the same name, with Irish actor Conor Lovett in the lead role. $30–$35. Wed.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 5. Previews begin 5/1 for a 5/6 opening. *Irish Arts Center, 553 W. 51st St. (581-4125).*

Much Ado About Nothing—Set on the American plains of 1876, the year of Custer's last stand. Presented by the Irondale Ensemble Project. $25. Wed.–Fri. at 8, Sat. at 2 and 8. Previews begin 4/28 for a 5/5 opening. *Theatre for the New City, 155 First Ave., bet. 9th and 10th Sts. (633-1292).*

Things You Shouldn't Say Past Midnight—A comedy in three beds by freshman playwright Peter Ackerman. $19–$48. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. In previews for a 5/13 opening. *Promenade Theatre, 2162 Broadway, at 76th St. (239-6200).*

Now Playing

Ancestral Voices—Another family story by A. R. Gurney at Lincoln Center, playing on the dark nights of *Far East*. With a splendid cast, including Sam Trammell, Mary Louise Wilson, and Debra Monk. $45. Sun. at 7:30, Mon. at 8. Through 6/6. *Lincoln Center's Mitzi E. Newhouse Theatre, 150 W. 65th St. (239-6200).*

Ashes to Ashes—David Strathairn stars in this 1996 Harold Pinter play about a marriage in crisis. $24–$48. Tues.–Sat. at 7:30; Wed., Sat., and Sun. at 2:30. *Gramercy Theatre, 127 E. 23rd St. (777-4900).*

Beautiful Thing—Jonathan Harvey's 1993 play (and later, acclaimed film) about two working-class teenage boys who fall in love. $45–$47.50. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30. *Cherry Lane Theatre, 38 Commerce St. (239-6200).*

Bitter Lemon—Jamie Salom's play about a man caught on the horns of an age-old dilemma: Should he stay with his wife and child—or abandon them both for true love? The Puerto Rican Traveling Theatre performs. $20. In English: Wed., Thurs., and Fri. at 8. In Spanish: Sat. at 2 and 8, Sun. at 2 and 6:30. *Puerto Rican Traveling Theatre, 304 W. 47th St. (354-1293).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $45–$55. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

A Couple of Blaguards—Frank and Malachy's stage version of their coming-of-age story, performed by Mickey Kelly and Malachy himself. $40–$42.50. Mon., Tues., Thurs., and Fri. at 8, Sat. and Sun. at 3 and 7:30. *Triad Theatre, 158 W. 72nd St. (799-4599).*

De la Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. Dress in tatters; bring aspirin. $37.50–$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (239-6200).*

Dream True—A new musical tracing a 50-year friendship between two men. Tina Landau (*Floyd Collins*) wrote it; Ricky Ian Gordon did the book; Judy Kuhn, Jeff McCarthy, and Daniel Jenkins star. $45. Mon.–Fri. at 8, Sat. at 3 and 8. *Vineyard Theatre, 108 E. 15th St. (353-3874).*

The English Teachers—A new, small-town comedy by Edward Napier, set in the sixties: One woman wants to be elected to the state house, another wants her big break in Manhattan, another wants a husband, etc. Directed by Robert LuPone. $25. Tues.–Fri. at 8, Sat. at 3 and 8. Through 5/1. *MCC Theater, 120 W. 28th St. (727-7765).*

Exactly Like You—Shows with music by Cy Coleman will not be without gratifying tunes, and this one is no exception. The same blanket endorsement cannot be extended to A. E. Hotchner, the librettist and co-lyricist. Still, thanks also to the endearing direction of Patricia Birch and an eager cast in which Kate Levering and Michael McGrath stand out, you will not be bored. (Simon: 4/26/99.) $35–$40. Wed. at 2:30 and 8, Thurs. and Fri. at 8, Sat. at 2:30 and 8, Sun. at 2:30 and 7:30. Through 5/9. *Theatre at Saint Peter's Church, Citicorp Center, 619 Lexington Ave., at 54th St. (935-5820).*

Fables in Slang—A Ragtime Revue—A new musical based on the writings of social satirist George Ade; with music by Irving Berlin, Scott Joplin, Bert Williams, and others. Presented by Melting Pot Theatre. $25–$35. Wed.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. *Theater 3, 311 W. 43rd St. (279-4200).*

Fantasticks—The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (674-3838).*

Far East—A new play from A. R. Gurney about a young American Navy lieutenant who finds himself caught between the wife of his commanding officer and the woman he loves. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (239-6200).*

Forbidden Broadway Cleans Up!—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. $45–$47.50. Mon. and Wed.–Fri. at 8:15, Sat. at 2:30 and 8:15, Sun. at 3:30 and 7:30. Food and drink available, optional. *Stardust Theatre, Broadway at 51st St. (239-6200).*

Hedwig and the Angry Inch—A German transsexual achieves self-actualization, not to mention tabloid fame, through songwriting in this brave, bizarre rock musical by John Cameron Mitchell. Michael Cerveris stars; Stephen Trask did the music and lyrics. $20–$49.50. Mon., Wed., and Thurs. at 8, Fri. at 8 and 11, Sat. at 7 and 10, Sun. at 7. Opened 2/14/98. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (239-6200).*

I Love You, You're Perfect, Now Change—A contemporary musical about an amusingly quaint subject: heterosexual love. $47.50–$50. Mon. and Tues. at 8, Fri. and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Killer Joe—A new cast of television and movie types reinvigorates Tracy Letts's play about gore and dysfunctional ugliness in a Texas trailer park. $45. Tues.–Fri. at 8, Sat. at 2:30 and 8, Sun. at 5. *Soho Playhouse, 15 Vandam St. (239-6200).*

Late Nite Catechism—Maripat Donovan as a parochial-school teaching nun backed by a magisterium of unassailable moral authority. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (239-6200).*

The Mineola Twins—This is neither top- nor bottom-drawer Paula Vogel. It is the story of how the twins Myrna (conventional, bourgeois, reactionary) and Myra (rebellious, promiscuous, radical) fared through the Eisenhower, Nixon, and Bush eras. Vogel writes farce here, and the jokes come thick and fast. Many of the gags are recycled, but some manage to squeeze fresh laughs out of old fallacies. As the twins, Swoosie Kurtz lets her exemplary facial play, timing, inflection, and body language perform double miracles in antipodal roles. (Simon: 3/1/99.) $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. *Roundabout Theatre Company, 1530 Broadway, at 45th St. (719-9300).*

The Most Fabulous Story Ever Told—The newest play by Paul Rudnick, wicked author of *Addams Family Values, In & Out,* and various bits of acclaimed gay fantasia. $35–$47.50. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Minetta Lane Theatre, 18 Minetta Lane. (420-8000).*

The Mystery of Irma Vep—The late Charles Ludlam's penny-dreadful vehicle for himself, Everett Quinton, and a glistening mound of wigs. Quinton returns for this repeat engagement with Stephen DeRosa. $47.50. Tues.–Fri. at 8, Sat. at 5 and 8, Sun. at 3 and 7. *Westside Theater, 407 W. 43nd St. (239-6200).*

Never on a Friday—A showcase for the vocal talents of David (Dudu) Fisher, the cantor turned Broadway star. Jewish Repertory Theatre presents. $35. Tues. at 8, Wed., at 2 and 8, Thurs. at 8, Sat. at 9, Sun. at 2 and 7. *Playhouse 91, 316 E. 91st St. (831-2000).*

Over the River and Through the Woods—A new comedy from Joe DiPietro about the meddling efforts of four Italian-American grandparents to change the life of their grandson. $45. Mon., Tues. , Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Savion Glover/Downtown—The soft-shoe-shufflin' wunderkind is back. No two performances are alike, guests swing through, and the NYOTs (Not Your Ordinary Tappers) provide valiant assistance. $25–$50. Mon.–Fri. at 8, Sat. at 6 and 10. *Variety Arts Theatre, 110 Third Ave., at 13th St. (239-6200).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel, from the hopeless phone calls for airline reservations to the joys of sandy Uzbekistan. (Simon: 12/15/97.) $20–$47.50. Mon., Wed., Thurs., and Fri. at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. Opened 10/30/97. *Ibis Theatre, 321 W. 44th St. (239-6200).*

The Shadow of a Gunman—A revival of Sean O'Casey's love story about a young woman who mistakes a penniless poet for a gunman on the lam. Directed by Charlotte Moore. $30–$35. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

Snakebit—This is a small, well-made play. In a Hollywood home he is forced to vacate, a young social worker hosts visitors from New York: an ambitious

BE LESS PRODUCTIVE AT THE OFFICE.

The office has always been a place to get ahead. Unfortunately, it's also a place where a lot of natural resources start to fall behind. Take a look around the next time you're at work. See how many lights are left on when people leave. See how much paper is being wasted. How much electricity is being used to run computers that are left on. Look at how much water is being wasted in the restrooms. And how much solid waste is being thrown out in the trash cans. We bet it's a lot. Now, here are some simple ways you can produce less waste at work. When you're at the copier, only make the copies you need. Use both sides of the paper when writing a memo. Turn off your light when you leave. Use a lower watt bulb in your lamps. Drink your coffee or tea out of mugs instead of throwaway cups. Set up a recycling bin for aluminum cans and one for bottles. And when you're in the bathroom brushing your teeth or washing your face, don't let the faucet run. Remember, if we use fewer resources today, we'll save more for tomorrow. Which would truly be a job well done.

Use both sides of the paper when writing a memo.

Drink out of mugs instead of throwaway cups.

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Earth Share

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are *at Broadway and 47th St. and 2 World Trade Center,* mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

actor friend up for a fat movie role and his forlorn wife, an ex-actress who is the last woman our hero ever bedded. The author, David Marshall Grant, says smart things about East Coast and West Coast, theaters and movies, homos and heteros, men and women. (Simon: 3/22/99.) $17.50–$47.50. Tues.–Fri. at 8, Sat at 3 and 8, Sun. at 3 and 7. *Century Center, 111 E. 15th St. (239-6200).*

Stomp—As the title implies, an energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).*

The Stumbling Tongue—An evening of six short plays, all new, including one by Kenneth Lonergan (*This Is Our Youth*) and one by Craig Lucas (*The Dying Gaul, Prelude to a Kiss*). Performed by a cast of semi-familiar faces. $12. Wed.–Sat. at 8. Through 5/8. *New York Performance Works, 85 W. Broadway (840-8400, ext. 54).*

That Championship Season—A revival of Jason Miller's Pulitzer-winning drama about the twenty-year reunion of four high-school teammates. With a cast of stage and film stalwarts, including Dylan Baker, who recently starred in *Happiness*. $45. Tues. and Thurs.–Sat. at 8, Wed. at 2 and 7, Sat. at 2, Sun. at 3. *Second Stage, 307 W. 43rd St. (246-4422).*

This Is Our Youth—Kenneth Lonergan's play concerns smooth Dennis, a school dropout and drug dealer; his friend the dopey and klutzy Warren Straub, who shows up with a suitcase full of his prized possessions plus fifteen grand he swiped from his remarried old man; and Jessica Goldman, a stylish and mildly promiscuous design student. A world is conjured up—a world observed and overheard with spine-tingling accuracy. Mark Ruffalo is the perfect Warren. Missy Yager is a gem of a Jessica. Mark Brokaw's direction remains exemplary. (Simon: 11/16/98.) $40. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. *Douglas Fairbanks Theatre, 432 W. 42nd St. (239-6200).*

Thwak—Slapstick buffoonery from the Umbilical Brothers, an unrelated pair of kinetic Australians. $25–$30. Tues.–Sat. at 8, Sun. at 3. Through 5/9. *Westbeth Theatre Center, 151 Bank St. (307-4100).*

Tony 'n' Tina's Wedding—A wedding at *St. Luke's Church, 308 W. 46th St.*, then a reception at *Vinnie Black's Vegas Room, Hotel Edison, 221 W. 46th St.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88. *(239-6200).*

2.5 Minute Ride—Lisa Kron's one-woman show, which juxtaposes a trip to Auschwitz with her family's annual pilgrimage to an Ohio amusement park. Mark Brokaw directs. $25. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. *Public Theater, 425 Lafayette St. (239-6200).*

Wit—Can a play be made out of the last hours of a professor of literature dying of ovarian cancer? A play that hinges on a close reading of Donne's *Holy Sonnets*? No? Think again: Margaret Edson has managed it, and more. It is a dazzling and humane play you will remember till your dying day, and especially then, thanks also to a near-flawless production. First, Kathleen Chalfant, a Vivian Bearing of power and vulnerability, commanding intelligence and compelling irony. Add a supporting cast in which all, and Alec Phoenix in particular, shine. For this play alone, Edson should be handed the Harvard English department. (Simon: 9/28/98.) $35–$49.50. Tues.–Sat. at 8; Wed., Sat., and Sun. at 3. *Union Square Theatre, 100 E. 17th St. (307-4100).*

art

International Studio Program...Denise Green

Galleries

Solos

Madison Avenue and Vicinity

Robert Courtright/Brenda Goodman—Small cast-bronze masks and works in cast paper/Recent paintings on panel and works on paper. Through 5/15. Kouros, 23 E. 73rd St. (288-5888).

Bruce Edelstein—New polychromed sculptures of contorted figures, and related charcoal drawings; through 5/29. Cadé, 1045 Madison Ave. (734-3670).

Steve Greene—Paintings of industrial scenes collaged with clippings from hardware catalogues, aptitude tests, and tape-recorder diagrams; through 5/28. Baumgold, 128 E. 72nd St. (861-7338).

David Hockney—New oil pastels from the artist's "Grand Canyon" series and a survey of his drawings from the past 30 years; 4/29–5/28. Gray, 1018 Madison Ave. (472-8787).

Jasper Johns—A selection of monotypes dating from 1978 to 1999; through 5/29. Castelli, 59 E. 79th St. (249-4470).

Brice Marden—Eight triptychs from the early seventies whose vertical panels of subtle colors epitomize the artist's painting at that time; through 5/29. C & M Arts, 45 E. 78th St. (861-0020).

J. M. W. Turner/Josef Sudek—Paintings, watercolors, and oil sketches made by the artist during the later part of his career, including works on loan from the Tate Gallery and other institutions/A selection of the Czech photographer's works from the twenties and thirties, including images of landscapes taken along the Elbe River, figures in the parks of Prague, and interiors of St. Vitus Cathedral. Through 6/5. Salander-O'Reilly, 20 E. 79th St. (879-6606).

Andy Warhol—A selection of paintings from the 1985 series "Philip's Skull" that incorporate silk screens made from CAT-scan films of the skull of Philip Niarchos, who commissioned the artist to paint his portrait; through 5/22, at Gagosian, 980 Madison Ave. (744-2313), and the artist's 1981–82 series of silk-screen paintings depicting kitchen knives. through 5/15, at Holm, 17 E. 71st St. (734-8270).

57th Street Area

Pat Adams—New abstract paintings whose geometric shapes consist of gritty encrustations of paint, crushed shells, beads, and sand; through 5/22. Zabriskie, 41 E. 57th St. (752-1223).

Joe Andoe—New paintings depicting mares with their foals; 4/28–6/5. Helman, 20 W. 57th St. (245-2888).

John Baldessari—New large-scale paintings that employ imagery from film, video, art, and life as well as excerpts of text from the Portuguese writer Fernando Pessoa; through 5/21. Goodman, 24 W. 57th St. (977-7160).

Ed Baynard—New paintings that depict the artist's arrangements of bowls and vases; through 5/30. Wright, 41 E. 57th St. (702-0132).

Brett Bigbee/Rudy Burkhardt—New paintings of solitary figures in interiors and landscapes/Recent photographs of Maine; 4/29–6/4. De Nagy, 724 Fifth Ave. (262-5050).

Sue Coe—A new series of narrative mixed-media paintings by the political artist titled "The Pit: The Tragical Tale of the Rise and Fall of a Vivisector"; through 6/5. St. Etienne, 24 W. 57th St. (245-6734).

Ruth Duckworth—A survey of the 80-year-old ceramist's stoneware and porcelain sculptures; through 5/22. Clark, 24 W. 57th St. (246-2205).

Red Grooms—Recent sculptures, paintings, reliefs, and drawings of New York scenes, as well as the largest painting the artist has created in years, which depicts the imagined moment when Picasso nears completion of *Guernica*; through 5/18. Marlborough, 40 W. 57th St. (541-4900).

Roy Lichtenstein—Four large paintings from the late artist's last series, "Interiors With Still Life (Virtual)," and drawings, prints, and collages; through 6/5. Rubin Greenberg Van Doren, 730 Fifth Ave. (445-0444).

Julian Schnabel—Recent plate-painting portraits, through 6/5, at Pace Wildenstein, 32 E. 57th St. (421-3292), and early large-scale plate paintings from the late seventies, through 6/5, at Pace Wildenstein, 142 Greene St. (431-9224).

Sean Scully—Recent monumental paintings and works on paper; 4/29–6/11. Lelong, 20 W. 57th St. (315-04770).

James Valerio—Large-scale figure paintings and graphite drawings from 1974 to 1998; through 5/15. Adams, 41 W. 57th St. (644-5665).

Daisy Youngblood—New sculpture; through 5/29. McKee, 745 Fifth Ave. (688-5951).

SoHo and TriBeCa

Robert Birmelin—Recent paintings and works on paper that depict quotidian domestic objects invested with portent; through 6/5. Ross, 568 Broadway (343-2261).

Yung Ho Chang—A site-specific installation by a Chinese architect and his architectural firm, Atelier FCJZ; through 5/22. Apex Art C. P., 291 Church St. (431-5270).

Margaret Curtis/Erika Rothenberg and Tracy Tynan—Recent paintings whose images include lines of wash, trucks, tractors, flowers, and ribbons/A collaborative installation of wallpaper and prints based on the true stories of ten women who killed their lovers or family members. Through 5/29. P.P.O.W., 476 Broome St. (941-8642).

Tracey Emin—Large-scale sculptures, drawings, neon pieces, video, and a quilt by the English artist, whose subject matter is her own life; 5/1–6/19. Lehmann Maupin, 39 Greene St. (965-0753).

Paul Feeley—Oil and enamel paintings of abstract curved forms from 1962 by the artist, who died in 1965; through 5/22. Markey, 55 Vandam St. (627-4446).

Teresita Fernandez—*Borrowed Landscape,* an installation whose five suspended veils of scrim dyed in brillant colors divide the gallery into rectangular spaces; 5/1–6/5. Deitch Projects, 76 Grand St. (343-7300).

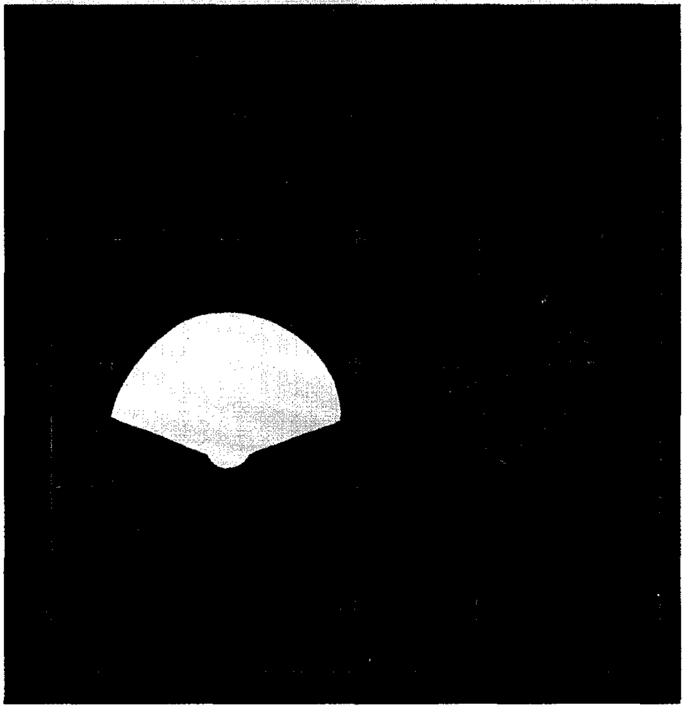
Carol Haerer—A survey of the artist's pioneering minimal "White Paintings" made between 1966 and 1976; through 5/15. Algus, 25 Thompson St. (966-1758).

Doug Hilson—Paintings whose geometric compositions are overlaid with futuristic cityscapes; through 5/22. Donahue/Sosinski, 560 Broadway (226-1111).

Elizabeth King—An installation of sculpture and videography drawing on early automata, the history of articulated mannequins, and the alchemist's homunculus; through 5/22. Kent, 67 Prince St. (966-4500).

Guillermo Kuitca—New paintings whose imagery is based on the architecture of public places and representational systems like mapping and

Retrospective **Rarely seen together in New York since the Whitney's 1978 "New Image Painting" show, the poetic paintings of Denise Green are back for a visit, in *"Denise Green: Resonating,"* a 25-year retrospective. The exhibition also includes recent black-and-white works by the Australian artist, whose influences have included Aboriginal art as well as her former teachers Rothko and Motherwell. At P.S. 1 Contemporary Art Center, 22–25 Jackson Avenue, Long Island City; through June 6.**



Photograph courtesy of P.S.1 Contemporary Art Center.

charting; 5/1–6/12. Sperone Westwater, 142 Greene St. (431-36885).

Bonnie Lynch/Linda Lynch—Ceramic vessels/Minimal abstract drawings. Through 5/15. Kramarsky, 560 Broadway (966-6601).

Martin Mull/Catherine McCarthy—New paintings by both; through 5/15. Beitzel, 102 Prince St. (219-2863).

James Reilly—Paintings of figures in disquieting relationships by the British artist; through 5/15. Brownstone, 39 Wooster St. (334-3455)

Nancy Rubins—A monumental sculpture composed of accumulated found airplane parts collected from the Mojave Desert; 5/1–29. KKasmin, 74 Grand St. (219-3219).

Julian Schnabel—Early plate paintings from the late seventies, through 6/5, at PaceWildenstein, 142 Greene St. (431-9224), and recent plate-painting portraits, through 6/5, at PaceWildenstein, 32 E. 57th St. (421-3292)

Cecilia Vicuña—The latest installment of the touring exhibition "Cloud-Net," for which the Chilean-born artist creates an installation based on each hosting venue's original use; sites have included a former cotton warehouse, a Model-T Ford factory, and, in this case, a tool manufacturer's warehouse; through 6/26. Art in General, 79 Walker St. (219-0473).

Chelsea

Miroslaw Balka—Sculptures and installations by a Polish artist that use various objects and materials to suggest traces of a human presence; through 5/15. Gladstone, 515 W. 24th St. (206-9300).

Serena Bocchino—New abstract paintings whose rhythmic lines and marks were inspired by the artist's way of recalling memory; through 5/22. Coploff, 526 W. 26th St. (741-1149).

Abraham David Christian—A series of drawings made by the artist in Kalighat, Calcutta, in 1998, and sculptures; through 5/29. Nosei, 530 W. 22nd St. (645-9417).

Ellsworth Kelly—Thirty pencil and ink works on paper made by the artist between 1960 and 1962 that have not been previously exhibited; through 5/15. Marks, 523 W. 24th St. (243-0200).

Harald Klingelhöller—Sculptures made of paper, aluminum, bronze, or granite whose forms are based on the letters that constitute each work's title; through 5/15. Bonakdar Jancou, 521 W. 21st St. (414-4144).

Bob Knox—Paintings that transform American domestic interiors into carefully premeditated geometric structures; through 5/22. Shainman, 513 W. 20th St. (645-1701).

Sean Landers—New paintings from the artist's imagination and partially inspired by a group of paintings made by Magritte in 1948; through 5/22. Rosen, 525 W. 24th St. (627-6000).

Tracey Moffatt—Nineteen photogravures that depict an erotic Victorian narrative involving two female characters; through 6/25. Morris, 465 W. 23rd St. (727-2753).

Beverly Pepper—New bronze sculptures inspired by Greek gods and stone sculptures representing the artist's perception of time; through 5/15. Marlborough Chelsea, 211 W. 19th St. (463-8634).

Fiona Rae—New paintings that employ geometric shapes and painterly brushmarks within solid black backgrounds; through 5/28. Luhring Augustine, 531 W. 24th St. (206-9100).

Bill Scanga—Recent sculptures based on theme-park underwater fantasies; through 6/5. Grimm, 505 W. 28th St. (564-7662).

Calvin Seibert—Cartoonlike drawings from the artist's ongoing project *The Encyclopedia of Twisted Sub-Plots*; through 5/22. Eller, 529 W. 20th St. (206-6411).

Robert Selwyn—Monochromatic grisaille paintings based on photographs, and photographs of those paintings; through 5/22. Martz, 529 W. 22nd St. (206-3686).

Yinka Shonibare—Photographs depicting the artist in the role of a dandy leading a Victorian lifestyle, dress forms in Victorian costumes made with African fabrics, and a large work comprising painting and fabric; through 5/29. Sikkema, 530 W. 22md St. (929-2262).

Lyle Starr—Paintings that juxtapose appropriated sports and pornographic imagery; through 5/15. Tate, 413 W. 14th St. (342-5888).

Gary Stephan—New paintings; through 5/15. Baumgartner, 418 W. 15th St. (633-2276).

Lebbeus Woods—More than 70 of the architect's drawings made between 1981 and 1991; through 5/15. Urbach, 526 W. 26th St. (627-0974).

Group Shows

Madison Avenue and Vicinity

Artemis—23 E. 73 St. (288-8488). "Dutch Paintings of the Golden Age," works by Bendz, Dahl, Dreyer, Eckersberg, Købke, Skovgaard, others; through 5/28.

57th Street Area

Fischbach—24 W. 57th St. (759-2345). Recent small-scale paintings of parlor interiors, backyards, and suburban countryside views in London and of rural landscapes in southwestern France by Helen Berggruen; and "Wet Paint," a group show of new works by gallery artists; 4/29–5/22.

Exit Art—548 Broadway (966-7745). "The Stroke," paintings by contemporary stars Bleckner, Dunham, Gallagher, McClelland, Marshal, Murray, Pittman, Reed, Sikander; 5/1–7/2.

Marcus—578 Broadway (226-3200). Drawings from the sixties by women artists, Baer, Bontecou, Hesse, Martin; through 5/29.

Chelsea

Art Resources Transfer, Inc.—210 Eleventh Ave. (691-5956). Installation by Margaret Evangeline and large-format photographs by Petra Gerschner and Lisa Endriss, through 5/17; photographs by Joe Ovelman and paintings by Marlene Vine, through 5/16; Aura Rosenberg's photographic series "Berliner Kindheit," through 5/23; a Nabokov-inspired installation by Karen Shaw, through 5/23.

Feigen—535 W. 20th St. (929-0500). Recent paintings and drawings by Chang, Fish, Matzko; through 5/27.

White Box—601 W. 26th St. (727-0767). "Unquiet Urbanism," installations by Iair Rosenkranz and Allan Wexler and photographs and sculpture by Bill Barrette exhibited with Pablo Neruda's poem "The Heights of Macchu Picchu"; through 6/8.

Talent

Costume Drama

Victorian England and African culture are wittily grafted together in the first U.S. exhibition of Yinka Shonibare, a London-based, Nigeria-raised artist whose large, gold-framed staged photographs depict the artist as a dandy at large. At Brent Sikkema, 530 West 22nd Street; April 29 through May 29.

Photograph by Yinka Shonibare, courtesy of Brent Sikkema.

PaineWebber—1285 Ave. of the Americas (713-2000). "Comfort Zone," furniture designed by artists, including works by Acconi, Deutsch, Judd, Noguchi, Rauschenberg, others; through 6/5.

SoHo and TriBeCa

Artists Space—38 Greene St. (226-3970). Multimedia works by Buell, jazz-derived works by Jafa, miniature sculptures by Stevens, and works by Hawkins, Kolatan, MacDonald; through 5/29; video by Goldkrand; through 5/7.

Cowles—420 W. Broadway (925-3500). "Altered States," works by artists who manipulate photographic techniques, including Baldesarri, Christo, Fisher, Kruger, Mapplethorpe, Warhol, others; through 5/22.

Photography

Ralph Bartholomew Jr.—Original photographs by one of the leading American advertising photographers of the mid-twentieth century; through 5/29. De Lellis, 47 E. 68th St. (327-1482).

Fernando Bengoechea—New photographs by the Brazilian-born artist; through 5/29. McGrath, 20 W. 57th St. (956-3366).

Marta Maria Perez Bravo—Stylized self-portraits by the Latin American artist; through 5/18. Barquet, 41 E. 57th St. (644-9090).

Thomas Joshua Cooper—Landscape photographs executed by the Cherokee artist in Newfoundland around the time of the spring equinox whose prints have been chemically altered to cultivate subtle tones of maroon and blue; through 6/19. Kelly, 43 Mercer St. (343-2405).

Roe Ethridge—An installation of color photographs depicting the trees, shrubs, and flora of highway medians and embankments in and around Atlanta and New York City; through 5/22. Kustera, 41 Wooster St. (965-1527).

Rena Bass Forman/Sabrina Brandt Kelley—Sepia-toned gelatin prints of Death Valley/Photographs of American icons, from Coke machines to school playgrounds. Through 5/15. Wächter, 39 E. 78th St. (327-2529).

Frank Gohlke/Stuart Klipper—A photographic meditation on the life and length of the Sudbury River in Massachusetts/Panoramas of polar regions. Through 6/30. Dorsky, 379 W. Broadway (966-6170).

B. K. H. Gutman—Large-scale interior photographs, many of abandoned sites, by the German photographer; through 5/15. Gibson, 568 Broadway at Prince St. (925-1192).

Raoul Hausmann—Photographs, rayograms and photomontages by the influential Dadaist; through 5/20. Van Der Donk, 601 W. 26th St. (691-5973).

Lewis Hine—Fifty of the famous black-and-white photographs of the Empire State Building taken by the social documentarian; through 6/5. Newseum, 580 Madison Ave. (317-7596).

ICP—1130 Fifth Ave., at 94th St. (860-1777), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 10–6; $6, $4 students and seniors. "Newman's Gift: Sixty Years of Photography," a retrospective that spans Arnold Newman's career, including his intimate portraits of Picasso, Capote, Cartier-Bresson, others; through 6/6.

Vera Lutter—New camera-obscura photographs by the German-born artist; through 5/22. Horowitz, 160a E. 70th St. (717-9067).

Laurent Millet—Works from the French photographer's "Petite Machines" and "Wind Trap" series; through 5/15. Mann, 210 Eleventh Ave. (570-1223).

Andrew Moore—Recent large-format photographs taken in Havana; through 5/13. Richardson, 560 Broadway (343-1255).

Hank O'Neal—Portrait, documentary, music, and celebrity photography, including the artist's renowned images of the Farm Securities Administration; through 5/22. Witkin, 415 W. Broadway (925-5510).

John Patrick Salisbury—New works by the Los Angeles–based artist; through 5/15. Saul, 560 Broadway (431-0747).

Sam Samore—"Sorcerers," a narrative series of color photographs that develop the artist's fairy tale; through 6/5. Gorney, Bravin + Lee, 526 W. 26th St. (352-8372).

Toshio Shibata—Recent black-and-white landscapes; through 5/27. Miller, 20 W. 57th St. (397-3930).

John Szarkowski/Dieter Appelt—Recent black-and-white landscape photographs by the artist and critic who directed MOMA's Department of Photography for three decades/New photographs from which the German artist's body is conspicuously absent; 4/29–6/12. PaceWildenstein-MacGill, 32 E. 57th St. (759-7999).

Fred Zinnemann—Vintage photographs by the Academy Award–winning director most famous for films like *High Noon, From Here to Eternity,* and *The Day of the Jackal;* through 5/19. 292, 120 Wooster St. (431-0292).

Museums

American Craft Museum—"Rörstrand: Swedish Art Nouveau Porcelain From the Schreiber Collection." A rare collection of porcelain produced by Sweden's Rörstrand factory, Europe's second-oldest operating ceramics firm; through 5/23. . . . "Art and Industry: 20th-Century Porcelain From Sèvres." Recent works in porcelain by 40 international artists, architects, and designers created at the Sèvres factory in France; through 5/2. 40 W. 53rd St. (956-3535); Tues., Wed., Fri., Sat., Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"The *Endurance:* Shackleton's Legendary Antarctic Expedition." More than 150 photographs by ship photographer Frank Hurley documenting Sir Ernest Shackleton's voyage to the Antarctic in 1914; through 10/11. . . . "Epidemic! The World of Infectious Disease." Dioramas, three-dimensional models, videos, films, interactive computer systems, and photographs; through 9/6. Central Park West, at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society—"Bamboo Masterworks: Japanese Baskets From the Lloyd Cotsen Collection"; through 5/30. . . . "Fire Over Earth: Ceramics From the Collection of the Asia Society"; through 8/29. 725 Park Ave., at 70th St. (517-ASIA), Tues.–Sat. 11–6, Sun. 12–5, Thurs. 11–8 (6–8 free admission); $4, $2 students and seniors.

Bard Graduate Center for Studies in the Decorative Arts—"Life and the Arts in the Baroque Palaces of Rome: Ambiente Barocco." Furniture and decorative works from Roman palaces, on loan from public and private collections; through 6/13. 18 W. 86th St. (501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 students and seniors.

Brooklyn Museum of Art—"Mariko Mori: Empty Dream." Multimedia installations that feature large-scale computer-generated photographs of the artist in futuristic scenes; through 8/15. . . . "Working in Brooklyn: Domestic Transformations." Works by the Brooklyn-based artists Ann Agee, Ron Baron, Jean Blackburn, and Andy Yoder; through 6/13. . . . "A Voice of Conscience: The Prints of Jack Levine." Sixty-nine prints by the New York artist that have never been shown together; through 6/20. . . . "The Matthew Scott Sloan Collection of American Furniture"; through 9/30. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students, $1.50 seniors.

China Institute—"A Literati Life in the Twentieth Century: Wng Fangyu—Artist, Scholar, Connoisseur"; through 6/20. 125 E. 65th St. (744-8181), Mon.–Sat. 10–5, Tues. and Thurs. 10–8, Sun. 1–5; free.

Cooper-Hewitt, National Design Museum, Smithsonian Institution—"Graphic Design in the Mechanical Age: Selections From the Merrill C. Berman Collection." More than 200 works by such pioneers of the avant-garde as Lester Beall, A. M. Cassandre, Gustav Klutsis, Alexandr Rodchenko, and Jan Tschichold, including posters, books, one-of-a-kind prototypes, collages, and other ephemera; through 5/23. 2 E. 91st St. (849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (free admission 5–9); $5, $3 seniors and students.

Dia Center for the Arts—"Stan Douglas and Douglas Gordon: Double Vision." New site-specific installations by the Canadian artist Stan Douglas and the Scottish artist Douglas Gordon; through 6/13. . . . "Andy Warhol: Shadows." A work made in 1978 composed of more than 100 silk-screened and hand-painted panels; through 6/13. . . . "Thomas Schütte: Scenewright." Early installations, small-scale modeled figures, proposals for monuments, watercolors, and photographs by the German artist; through 6/13. . . . "Joseph Beuys: Drawings After the Codices Madrid of Leonardo da Vinci, and Sculpture." Works from Dia's permanent collection, including 96 drawings made in response to two sketchbooks by Leonardo da Vinci, and sculptures; through 6/13. . . . "Robert Irwin: *Excursus: Homage to the Square 3.*" The second part of a site-specific installation by the California artist; through 6/13. 548 W. 22nd St. (989-5566), Wed.–Sun. 12–6; $6, $3 students and seniors.

Drawing Center—"Drawn From Artists' Collections." Drawings from the collections of Georg Baselitz, Eric Fischl, Helen Frankenthaler, Helen and Brice Marden, and other artists; through 6/12. 35 Wooster St. (219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

El Museo del Barrio—"Cinema Kinesis." A life-size motorized pop-up movie theater by Uruguayan artist Marta Chilindrón; through 6/30. . . . "The S-Files." Works by 23 emerging New York-based Latino artists and U.S.-born artists of Latin American descent who have submitted work to the museum; through 6/30. . . . "Puerto Rican Santos de Palo: Sculptures Between Heaven and Earth." Forty-five carved wooden saint and holy figures from the museum's permanent collection; through 6/30. 1230 Fifth Ave. (831-7272), Wed.–Sun. 11–5; $4, $2 students and seniors.

Frick Collection—"Drouais' Portrait of Madame de Pompadour From the National Gallery, London." François-Hubert Drouais' celebrated full-length portrait of Madame de Pompadour; through 5/13. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery—"Krizia." An exhibition of the sculptural clothing of Mariuccia Mandelli, the designer behing the Krizia label; through 5/8. New York University, 100 Washington Square East (998-6780), Tues., Thurs.–Fri. 11–6, Wed. 11–8, Sat. 11–5; donation suggested.

Solomon R. Guggenheim Museum—"Picasso and the War Years: 1937–1945." An exhibition of paintings, drawings, sculpture, and prints that explores Picasso's artistic response to the events leading from the Spanish Civil War through the Nazi occupation of France and the eventual liberation of France by Allied troops; through 5/9. . . . "Jim Dine: Walking Memory, 1959–1969." The first survey of the artist's early paintings and constructions; through 5/16. . . . "Photography: An Expanded View—Recent Acquisitions." Works from the museum's permanent collection by modern masters and contemporary photographers Barth, Casebere, Coolidge, Demand, Eliasson, Jacobson, and others; through 5/16. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 seniors and students.

Japan Society—"Crosscurrents: Masterpieces of East Asian Art From New York Private Collections." Ceramics, calligraphy, sculpture, ceramics, bronze, and lacquer works from various private New York collections; through 7/11. 333 E. 47th St. (832-1155), Tues.–Sun. 11–6; $5 suggested contribution.

Jewish Museum—"Sigmund Freud: Conflict and Culture." An exhibition organized by the library of Congress examining the life and work of the psychoanalyst through vintage photographs, prints, films, manuscripts, letters, and documents from the library's collection; through 9/9. . . . "Bar Mitzvah: A Collaboration by David Mamet and Donald Sultan." Drawings and text from the new book *Bar Mitzvah—Story by David Mamet, Drawings by Donald Sultan* (Bulfinch); through 6/6. . . . "Ikat: Splendid Silks of Central Asia From the Guido Goldman Collection." Rare silk wall hangings, mounted panels, and robes made by master craftsmen in the kingdoms of Bukhara and Samarkand; through 5/16. 1109 Fifth Ave., at 92nd St. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"Our New Clothes: Acquisitions of the 1990s." Fashion masterworks by Geoffrey Beene, Calvin Klein, Giorgio Sant'Angelo, and other designers acquired by the museum's Costume Institute over the past decade; through 8/22. . . . "Hans Hofmann at the Metropolitan Museum of Art." Paintings by the abstract artist and influential teacher from the museum's collection, including nine paintings of "The Renate Series"; through 10/17. . . . "Guardians of the Longhouse: Art in Borneo." The first American exhibition devoted exclusively to the Kenyah-Kayan art of central Borneo; through 1/16/2000. . . . "Magdalena Abakanowicz on the Roof." A selection of the artist's sculptures, on display on the museum's rooftop; through 10/30. . . . "The Nature of Islamic Ornament, Part III: Geometric Patterns." The third exhibition in a four-part series covering designs in Islamic ornamentation; through 7/18. . . . "The Treasury of Saint Francis of Assisi." Approximately 70 masterpieces of medieval and Renaissance panel painting, goldsmiths' works, textiles, and manuscript illuminations from Assisi as well as works from European and American collections; through 6/27. . . . "Mirror of the Medieval World." Jewelry, manuscripts, sculptures, and other works acquired by the museum since 1977; through 7/15. . . . "American Folk Art in the Metropolitan Museum of Art." Paintings, watercolors, drawings, and portrait miniatures by Rufus Hathaway, Edward Hicks, Joshua Johnson, Ammi Phillips, and others working within naïve and provincial traditions in the United States during the eighteenth and nineteenth centuries; through 9/5. . . . "Picasso: Painter and Sculptor in Clay." A survey of the artist's ceramic sculptures; through 6/6. . . . "Late-16th Century to Early-19th Century Indian Drawings"; through 7/5. . . . "Masterpieces From the Gilman Paper Company Collection." Approximately 45 important nineteenth-century British, American, and French photographs; through 5/23. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

Museum for African Art—"A Congo Chronicle: Patrice Lumumba in Urban Art." Paintings from the Congolese Urban Art movement, which began in the early twenties and is still extant, and by one of its best-known members, Tshibumba Kanda-Matulu, whose work depicts the rise and fall of Patrice Lumumba, the hero of Congolese independence who became the nation's first freely elected prime minister in 1960; 4/23–8/15. 593 Broadway (966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $5, $2.50 seniors, students, and children.

Museum of American Folk Art—"Nellie Mae Rowe: Ninety-Nine-and-a-Half Won't Do." The first major retrospective of paintings by the self-taught African-American artist; through 5/2. Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Sigmar Polke: Works on Paper, 1963–1974." The first in-depth American examination of the German artist's early works on paper; through 6/16. . . . "The Museum As Muse: Artists Reflect." Works that address the concept and function of the museum by 60 artists, among them Barbara Bloom, Christian Boltanski, Marcel Broodthaer, Joseph Cornell, Marcel Duchamp, Komar and Melamid, Claes Oldenburg, and Hiroshi Sugimoto; through 6/1. . . . "Projects 68: William Kentridge." The world premiere of the South African filmmaker's most recent film animation, *Stereoscope*; through 6/8. . . . "Pop Impressions Europe/USA: Prints and Multiples From the Museum of Modern Art." Approximately 100 works highlighting printmaking within the Pop aesthetic; through 5/18. . . . "70/10: Documenting the Modern." Ephemera from the museum's archives documenting its history since its founding in 1929; through 6/26. . . . "Julia Margaret Cameron's Women." Portraits of women by the nineteenth-century British photographer; through 5/4. . . . "Mary Lucier: Floodsongs." A video and audio installation presenting portraits of residents of Grand Forks, North Dakota, and their reflections on the flood that ravaged their town in the spring of 1997; through 6/20. 11 W. 53rd St. (708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $9.50, $6.50 students and seniors.

Museum of the City of New York—"The Astor Place Riot: Looking Back 150 Years." A look at the causes behind the infamous riot that occurred when the English actor William Macready appeared in *Macbeth* at the Astor Place Opera House in 1849; through 10/24. . . . "Gotham Comes of Age: New York Through the Lens of the Byron Company." Photographs documenting New York City life from the late 1890s to 1942 that were donated to the museum after the 1942 closing of New York's preminent photography studio; through 9/26. . . . "Washington's New York." Paintings, costumes, maps, furniture, documents, and relics relating to George Washington's experiences in New York City as a military commander and political leader; through 7/4. . . . "Landscapes of Hope: Rebuilding New York City's Neighborhoods." Photographs by Larry Racioppo documenting the rebuilding of various New York City neighborhoods; through 6/27. 1220 Fifth Ave., at 103rd St. (534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $3 students and seniors.

New Museum of Contemporary Art—"Fever: The Art of David Wojnarowicz." The first retrospective of the work of the East Village artist, who died of AIDS in 1992; through 6/20. . . . "Open House: Michael Smith and Joshua White." An installation of a SoHo loft space that belongs to an imaginary middle-aged artist who is using an open-house event as an opportunity to show his art to real-estate agents; through 6/27. 583 Broadway (219-1222), Wed. and Sun. 12–6, Thurs., Fri., and Sat. 12–8, (free Thurs. 6–8); $5, $3 students, artists, and seniors, free for youths 18 and under.

New York Public Library—"Netherlandish Prints From the New York Public Library." Prints and books from the Library's Miriam and Ira D. Wallach Division of Art, Prints, and Photographs; through 6/26. . . . "Nabokov Under Glass." An exhibition drawn from the Vladimir Nabokov Archive of the Henry W. and Albert A. Berg Collection of English and American Literature, presented on the occasion of the centennial of the writer's birth; through 8/21. . . . "Inventing the American Past: The Art of F. O. C. Darley." A selection of drawings and sketches by the American illustrator (1821–1888) of such literary classics as *The Legend of Sleepy Hollow* and *The Old Curiosity Shop* drawn primarily from the library's Miriam and Ira D. Wallach Division of Art; through 6/26. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"Refuge: The Newest New Yorkers." Photographs by Mel Rosenthal documenting the lives of refugees in communities across New York State; through 6/20. . . . "The Celebrated Hatter." An exhibition of hats, advertisements, newspaper articles, and other objects and ephemera relating to the life of John N. Genin, the nineteenth-century New Yorker whose lower-Broadway store, Genin's Hat Emporium, made him a household name; through 6/13. . . . "Dance for a City: Fifty Years of the New York City Ballet." Costumes, musical scores, handbills, photographs, dancer's scrapbooks, and other ephemera; through 8/15. 2 W. 77th St. (873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center—"Generation Z." An exhibition of works by emerging artists who transform conditions of comtemporary society through their artistic practice; through 6/6. . . . "Denise Green: Resonating." A survey spanning 25 years of the Australian artist's career, tracing the evolution of her painting from her early "New Image" period to recent explorations in black and white; through 6/6. . . . "100 Drawings." Drawings by young artists; through 6/6. 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

Pierpont Morgan Library—"Pierpont Morgan: Banker and Collector." An exhibition on the life and times of the turn-of-the-century financier, whose collection formed the basis of the Morgan Library; through 8/8. . . . "The Wormsley Library: A Personal Selection by Sir Paul Getty, K.B.E." Illuminated manuscripts, fine printed books, historic bookbindings, and other works from the Wormsley Library in England; through 5/2. . . . "Master Drawings Recently Acquired"; through 5/6. . . . "Poe: The Ardent Imagination." A selection of letters, manuscripts, and rare printed editions; through 5/9. . . . "Detectives, Private Eyes, and Spies." Early editions of works by Ambler, Childers, Poe, and others; through 5/5. 29 E. 36th St. (685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $7; $5 students and seniors.

Queens Museum of Art—"Global Conceptualism: Points of Origin, 1950s–1980s." The history of conceptual art as seen through the works of more than 135 artists; 4/28–8/29. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3, $1.50 students and seniors.

Studio Museum in Harlem—"To Conserve a Legacy: American Art From Historically Black Colleges and Universities." Works of art drawn from the collections of Clark Atlanta University, Fisk University, Hampton University, Howard University, North Carolina Central University, and Tuskegee University; through 7/11. 144 W. 125th St. (864-4500), Wed.– Fri. 10–5, Sat. and Sun. 1–6; $5, 3 seniors and students (free on the first Sat. of every month).

Whitney Museum of American Art—"The American Century: Art & Culture 1900–2000." The first part of a two-part exhibition exploring this century's art and culture, covering the years 1900 to 1950 and comprising works drawn from the museum's collection and from public and private institutions across the country; through 8/22. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8 (6–8 pay what you wish); $12.50, $10.50 students, seniors, and groups of 15 or more. Timed tickets may be purchased in advance for a $2 service charge by calling 1-877-WHITNEY, or ordering online at http://www.whitney.org.

Happening **If you're curious whether working in downtown Manhattan has affected the fifteen artists selected for this year's International Studio Program (below, Sabina Hörtner, from Vienna), drop in on the tenth annual open-studio exhibition and ask them yourself. At 451 Greenwich Street, seventh floor; April 29–30, noon–6 P.M. daily.**

Photograph courtesy of International Studio Program.

Auctions

Christie's—20 Rockefeller Plaza (636-2000). 4/29 at 10 and 2: "Photographs." On view from 4/24. 4/30 at 10 and 2: "The Alexander Collection: Important French Furniture, Gold Boxed, and Porcelain." On view from 4/24. 5/3 at 10 and 2, 5/4 at 10 and 2: "Porcelain." On view from 4/30.

Christie's East—219 E. 67th St. (546-1000). 4/28 at 10 and 2, 4/29 at 2: "19th-Century Decorative Arts: Antiquities and Souvenirs of the Grand Tour." On view from 4/24. 5/1: "Wine."

Sotheby's—1334 York Ave., at 72nd St. (606-7000). 4/28 at 10 and 2: "Photographs." On view from 4/24. 4/29–4/30 at 10 and 2: "Prints." On view from 4/24.

Swann Galleries—104 E. 25th St. (254-4710). 4/29 at 12: "International Auctioneers, Works of Art on Paper." On view from 4/27.

restaurants

Night Shift...Double Duty...The Red Cat

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

American Park—Sophisticated seafood preparations and wonderful water views merit a special trip to the southern tip of Manhattan. In warm weather, outdoor seating is ideal for cocktails and light bites from the raw bar, but even in winter, walls of glass windows remind us that this is a coastal town, after all. Catering available. *Opposite 175 State St., Battery Park (809-5508). (M–E) AE, MC, TM, V.*

Arqua—Traditional Northern Italian fare—think homemade pastas, octopus salad, Venetian shellfish soup—served in a dining room that is as spare and elegant as downtown gets. Owner Leo Pulito has an impressive wine cellar. *281 Church St. (334-1888). (E) AE, DC, DS, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE, MC, V.*

Gigino Trattoria—The rustic Italian fare in this barn-like TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and fresh, inventive peasant food have already gained a loyal neighborhood following. *323 Greenwich St. (431-1112). (M) AE, DC, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty and Ellis Island. But your attention may very well be diverted by the eye-catching American food—seafood sausage with stewed white beans, potato-and-truffle ravioli with saffron cream, seared yellowfin tuna with caramelized foie gras—right in front of you. *4 World Financial Ctr. (786-1500). (M–E) AE, CB, DC, MC, TM, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (431-0700). (M) AE, DC, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). (769-3988). (M–E) AE, MC, V.*

Pierino—An Italian dining room full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes,

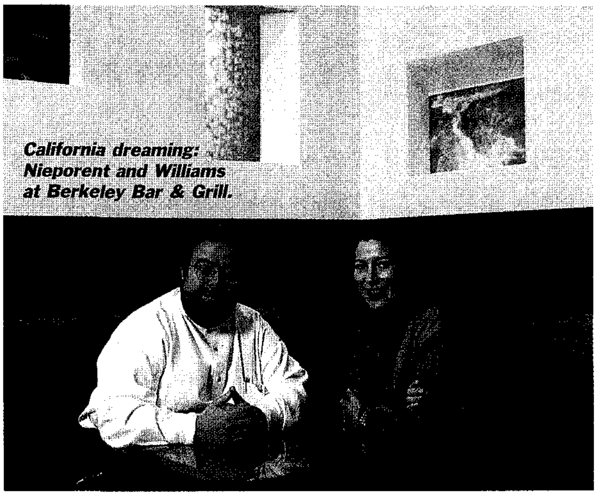
Opening

Sommeliers of Love

This week, when the indefatigable Drew Nieporent opens his newest restaurant, Berkeley Bar & Grill, he'll take an unusual position for a celebrity restaurateur: out of the spotlight. With his new project, Nieporent pays homage to two disparate industry legends: Alice Waters, of Berkeley's Chez Panisse, and Barry Wine, whose fabled Quilted Giraffe was the last restaurant to occupy Berkeley's Sony Building premises (long before it underwent its current, obligatory David Rockwell redesign). In undisguised tribute to the room's previous tenant, Nieporent's revived the Giraffe's famous caviar-stuffed beggar's purses, and installed a chef who worked under Wine a dozen years ago. Until this week, Patricia Williams was cooking steaks and chops at Nieporent's City Wine & Cigar. "I'm going from masculine, intense food," says Williams, "to something more subtle, shall we say." Williams's mandate at Berkeley is, in Nieporent's words, "California by way of Provence and Tuscany." On the menu, this translates into such unfussy dishes as lamb "osso buco" with toasted couscous; lobster Bolognese; and vegetable chowder *au pistou*. "The integrity of the ingredients will come through," says Williams, an advocate of substance over ornate style. "There won't be a squeeze bottle in anybody's hand." There will, however, be two star sommeliers: Montrachet's Daniel Johnnes will handle the white wines, Larry Stone (of Nieporent's Rubicon, in San Francisco), the reds.

Chez Panisse is only one aspect—the organic, gourmet one—of the Northern California college town that Nieporent is celebrating. There's also the ever-popular counterculture, embodied by a soundtrack heavy on Joplin and Jefferson Airplane, waiters wearing Jerry Garcia–designed neckties, and "hash brownies"—whatever they might really be in Mayor Giuliani's Manhattan—for dessert. Nieporent requested them, says Williams, who's suddenly seeing a different side of her enterprising, workaholic boss. "Last night," she says, "he was singing Grateful Dead songs to all of us." (550 Madison Avenue, at 55th Street; 833-7800.)

Robin Raisfeld



California dreaming: Nieporent and Williams at Berkeley Bar & Grill.

Photograph by Steven Freeman.

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that was Peter Vallone. *107 Reade St. (513-0610). (M) AE, DC, DS, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (475-7500). (M–E) AE.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, V.*

Salaam Bombay—A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, V.*

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for a $17.95 all-you-can-eat on Monday night. *143 Spring St. (431-3993). (I) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Windows on the World—Chef and TV personality Michael Lomonaco supervises the kitchens of this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His menu focuses on sophisticated renditions of American food, including stout-braised black Angus short ribs with Maytag blue cheese, and lobster potpie with truffle cream, spinach leaves, and a chive biscuit. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. *1 World Trade Center, 107th floor (524-7000). (E) AE, DC, DS, MC, V.*

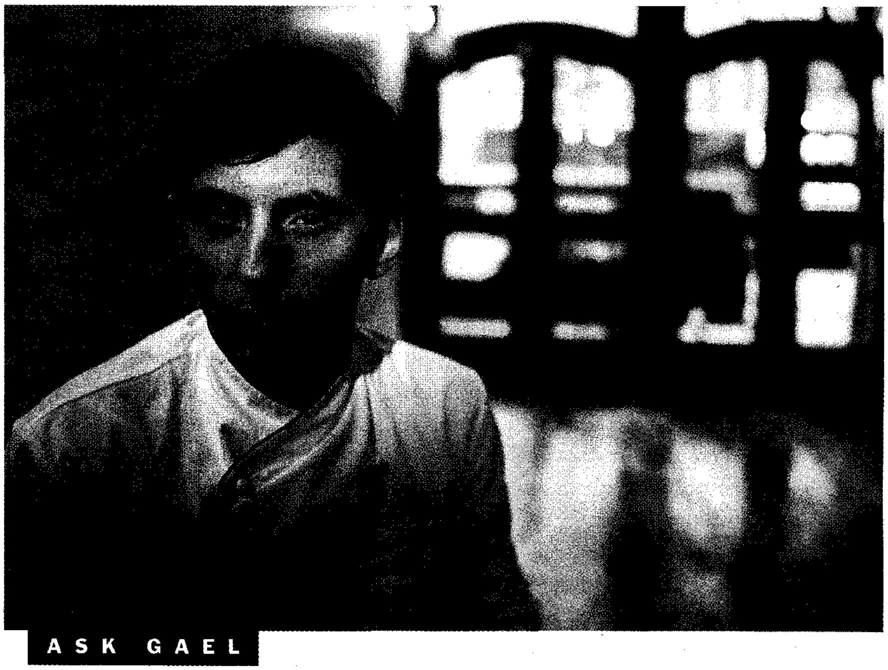
Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale décor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

Knickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl., at E. 9th St. (228-8490). (M) AE, CB, DC, MC, V.*

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis.



ASK GAEL

Give me an old-fashioned French bistro sans attitude.

Chef Philippe Feret (and partners) are over their *têtes* in real estate. Brand-new Brasserie Julien—showcase for the Cafe Centro veteran's cassoulet and choucroute and Feret's obsession with buffalo and ostrich—is just beginning to win the Upper East Side with its warmth and $29 prix fixe. Already the trio of partners is cloning the concept downtown at Acacia. Virtually the same menu (first-rate sirloin steak-frites, seven-hour-braised lamb shank, fabulous buffalo short ribs), same prices (à la carte entrées, $12.50 to $31), same friendly $11 menu for Junior. When the whole terrine was set beside me for serve-yourself country pâté with fabulous toast and cornichons, I thought I'd levitated to Paris. (Brasserie Julien, 1422 Third Avenue, near 80th Street; 744-6327; Acacia, 217 East 59th Street; 751-7988.)

Photograph by Kenneth Chen.

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, MC = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Below 14th Street, West

Andalousia—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. *28 Cornelia St. (929-3693). (I) MC, V.*

Bar Cichetti—Modeled after a typical bar in Venice, where patrons gather for a glass of wine—choose here among 50—and small snacks called *cichetti* (think Italian tapas). Sample among appetizer-size portions of rice balls, fried meatballs, frittatas, and crostini, or, should these snacks merely whet the appetite, have a full meal of pasta, chicken, fish, or beef. Perfect for pre- or post–Film Forum noshing. Live opera performances on Sunday nights. *220 W. Houston St. (229-0314). (M) AE, MC, TM, V.*

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Bombay City—This Indian newcomer offers the regular roster of subcontinental specialties, plus more offbeat tandoori preparations of steak and rabbit. The spacious premises are available for private parties; there's even room for a dance floor. *29 Seventh Ave. S., nr. Bedford St. (414-0931). (I–M) AE, DC, MC, TM, V.*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (982-2343). (M) AE, MC, V.*

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (645-8511). (M) AE, DC, DS, MC, TM, V.*

Le Zoo—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassoulet. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

Mono—The chef at this West Village bistro derives intense flavors from herbs, spices, and flavored oils, keeping butter and cream to a minimum. You couldn't tell by the taste of dishes like star-anise-cured salmon tartare with lentil pancake, vanilla-roasted spring vegetables, and chamomile-steamed wild striped bass. Each of three tasting menus—

What to wear with
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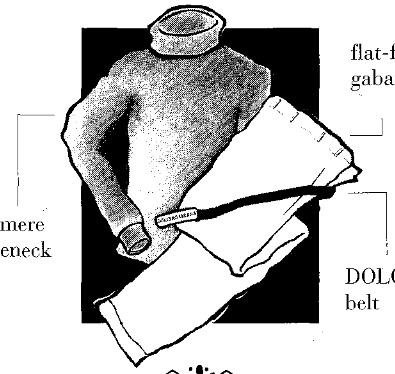

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market, vegetarian, and seafood—is paired with appropriate wines. *342 W. 11th St. (645-9009). (M) AE, DC, MC, TM, V.*

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (228-0822). (E) AE, CB, DC, MC, V.*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (242-9338). (I–M) AE, DC, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. *36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.*

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, TM, V.*

Back Porch—Ideal spot for Murray Hill residents to meet for drinks alfresco and southwestern-flavored fare. Sit outdoors as long as the weather holds. *488 Third Ave., at 33rd St. (685-3828). (I) AE, DC, DS, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We *love* the white-peach sangría. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (807-7400). (E) AE, DC, DS, MC, V.*

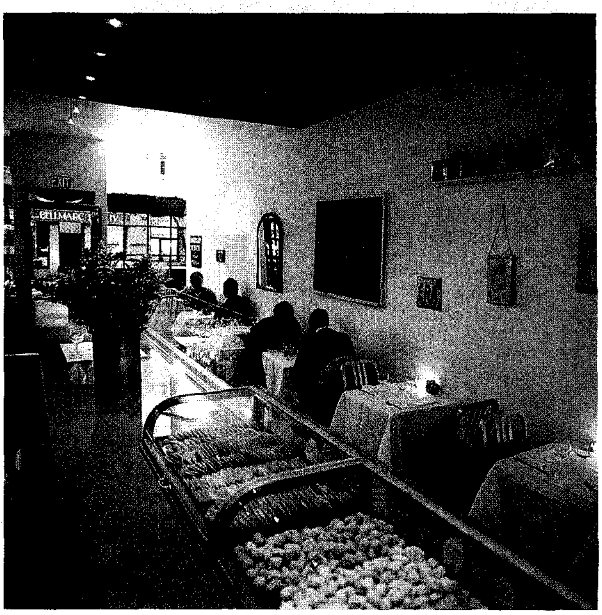
Novitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, DC, MC, V.*

Osteria Laguna—A stone's throw from Grand Central, this rustic Italian restaurant features mostly Venetian fare. Risotto and pizza are particularly popular. *209 E. 42nd St. (557-0001). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vault-

Opening Chez New

Daytime habitués of Greenwich Village's cozy Marquet Pâtisserie have finally persuaded chef-owner Jean-Pierre Marquet and his wife, Lynne Guillot, to stay open for dinner. Tablecloths, candles, and a jazz soundtrack transform the cheerful café into a romantic bistro with a specials-driven menu of salads, soups, and entrées like plum chicken and grilled lobster thermidor. Bring your own, for now, and—it goes without saying—don't skip dessert. (15 East 12th Street; 229-9313.)



Photograph by Kenneth Chen.

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ed ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (490-6650). (M) AE, CB, DS, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in New York. Really. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

The Water Club—This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the airy, yacht club–like setting. As to be expected in this nautical environment, there's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. *F.D.R. Drive via 23rd St. (683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Ben's Kosher Delicatessen—This casual delicatessen—the Art Deco–ish Manhattan offshoot of a Long Island chain—brings a full roster of pastrami, corned beef, sour pickles, potato latkes, and other highlights of kosher cooking to the garment district. All baking is done on the premises, and for those who hanker for something a little stronger than Dr. Brown's, there's a full bar. *209 W. 38th St. (398-2367). (I) AE, DS, MC, V.*

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. *7 W. 20th St. (691-8136). (M) AE, DC, MC, V.*

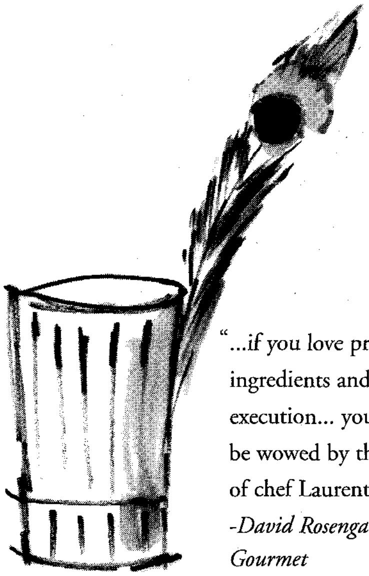
Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Le Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *168 W. 18th St. (727-8022). (M) AE, DC, MC, TM, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner, which could be a hearty serving of filet mignon or Chilean sea bass, topped off with cheesecake, our city's major contribution to the confectionery world. The luxury yacht boards at six, and sails from seven until ten, during which time you'll dine and dance to the music of a live band. Jacket required. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Bice—It's always buzzing at this midtown Italian hot spot, where the fashionable crowd takes a hiatus



Just in case you missed the *Gourmet* review of Peacock Alley featuring our chef's artful creations, here's a sample:

"...if you love pristine ingredients and perfect execution... you'll likely be wowed by the work of chef Laurent Gras..."
-David Rosengarten
Gourmet

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from air-kissing to partake of dishes like crispy crab cakes, smoked-mozzarella risotto, and veal chop Milanese. *7 E. 54th St. (688-1999). (E) AE, DC, MC, V.*

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (818-1222). (M) AE, DC, MC, V.*

Caviar Russe—The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. *538 Madison Ave., nr. 54th St. (980-5908). (M–E) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (682-2700). (I) AE, DC, MC, V.*

Il Postino—This elegant midtown Italian restaurant offers an interesting variety of daily specials, focusing on imported and domestic seafood. (Under the same ownership as the much-lauded Scalinatella.) Jacket required. *337 E. 49th St. (688-0033). (M–E) AE, DC, DS, MC, V.*

Jimmy Sung's—This elegant midtown restaurant serves classic Hunan cuisine and a sampling of dishes from other regions. Private dining rooms are perfect for special occasions, business meetings or mini-banquets. *219 E. 44th St. (682-5678). (I–M) AE, DC, MC, V.*

Naples 45 Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

Peacock Alley—Under talented chef Laurent Gras, the Waldorf's posh dining room has become reinvigorated. Known for his long association with French national hero Alain Ducasse, Gras has a special touch with foie gras and handles seasonal American ingredients with a classical Gallic touch. This is one of midtown's secret pleasures. Jackets required; harpist performs nightly. *301 Park Ave., in the Waldorf-Astoria (872-4895). (E) AE, CB, DC, DS, MC, V.*

Pig 'n' Whistle on 3rd—There's plenty of convivial Irish-pub-style cheer in this East Side spinoff of a popular midtown haunt. The basic American menu offers staples like shepherd's pie, blackened rib eye, chicken potpie, barbecued ribs, and onion loaf. *922 Third Ave., nr. 55th St. (688-4646). (I–M) AE, CB, DC, MC, V.*

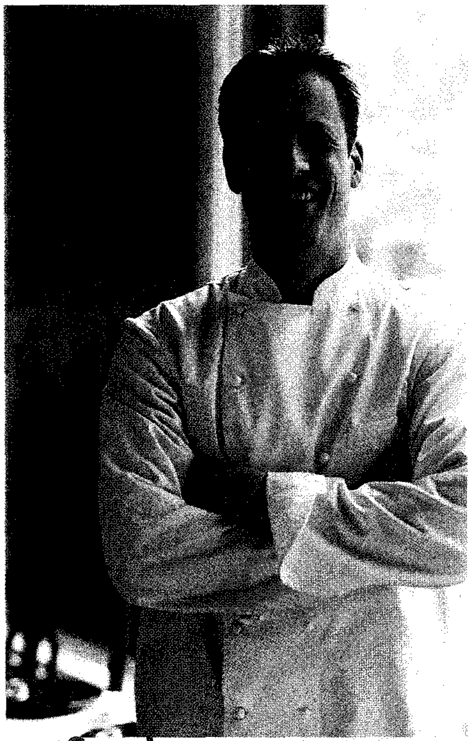
Scarabée—Some of the city's best French-Mediterranean food is being served on a nondescript residential block in Turtle Bay, courtesy of chef Joseph Fortunato (formerly of Layla). Owner Karim El Sherif (formerly of Restaurant Daniel) compiled the well-chosen, helpfully categorized wine list, with selections that pair well with dishes like truffle-marinated squab, pomegranate-glazed salmon, and, at lunch, a killer braised-lamb sandwich. No matter how full you are, don't skip dessert. *230 E. 51st St. (758-6633). (M–E) AE, DC, MC, TM, V.*

Simply Caviar—One of the newest caviar bars in midtown offers a lavish selection of caviar sampler and luxurious entrées like truffle tortellini, filet mignon in a tarragon demi-glace, and a foie gras platter. An adjacent retail counter sells caviar and other indulgences to go. Jacket required. *350 Park Ave., at 51st St. (838-3900). (M–E) AE, DC, MC, V.*

Tatou—Gilded-plaster satyrs, cherubs, jazz onstage, and New American cuisine. Executive chef Neil Becker serves up such sophisticated fare as crispy sea scallops with rock shrimp, lobster, and shellfish cream; rack of lamb with Parmesan bread pudding; and a white-and-dark-chocolate-mousse parfait. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

Turtle Bay Grill & Lounge—The kind of place where you kick back, light a stogie, and watch the game. Should hunger develop, there's sesame-seared tuna, Dijon-grilled salmon, shrimp pizza, and the like. *987 Second Ave., nr. 52nd St. (223-4224). (I–M) AE, MC, V.*



Photograph by James Baigrie.

Opening

He Aims to Please

After six years of helping other people open restaurants—L-Ray, Opaline, and Citrus among them—chef Jimmy Bradley should have a handle on what the dining public wants. But to play it safe, before opening his own place with partner Danny Abrams, he decided to ask his customers directly. The Red Cat, a rusticated remake of the space that used to be Zucca, is in the heart of West Chelsea's art market, so he polled every gallery in the vicinity. Surprise: "Everyone wants a restaurant with great food that delivers and changes its menu every so often." Bradley will attempt to satisfy those criteria with moderately priced Mediterranean-inspired American fare like toasted orzo with steamed mussels, and mustard-crusted trout with burst cherry tomatoes. (227 Tenth Avenue, near 23rd Street; 242-1122.)

43rd–56th Streets, West Side

Adrienne—After extensive renovations, the elegant American restaurant in this posh midtown hotel reopens with a new look and a new, sophisticated menu. A few of the more notable entrées include a grilled turbot "chop" with cèpe jus, organic chicken en cocotte with morels and fava beans, and coriander-and-black-pepper-crusted rack of lamb from Jameson Farms. *700 Fifth Ave., at 55th St., in the Peninsula (903-3918). (M–E) AE, DC, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is entirely devoted to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (581-8888). (E) AE, DS, MC, V.*

Broadway Joe's Steakhouse—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAs while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Estiatorio Milos—The New York outpost of a Montreal favorite, this stylishly spare Greek restaurant specializes in perfectly fresh seafood, arranged market-style on ice and grilled simply with organic herbs and imported olive oil. The fish selection runs from the familiar—red snapper, pompano—to the more exotic, like loup de mer, Moroccan pageot, and Greek dente. Finish with super-creamy goat's milk yogurt with honey. *125 W. 55th St. (245-7400). (E) AE, DC, MC, V.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops, and pasta. Italian brunch available Saturday and Sunday, $15.95 prix fixe. Free parking (with dinner) from 5 P.M. to 1 A.M. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

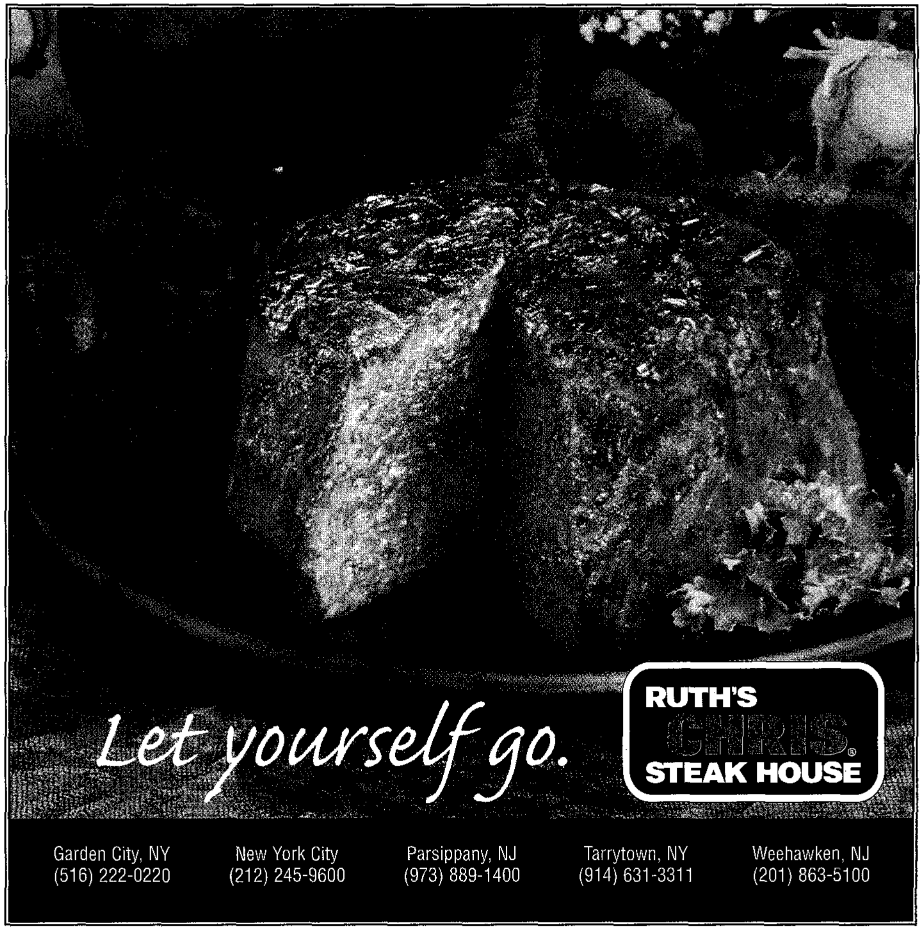
Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Palio—Stylish midtown duplex restaurant, with a famous muraled bar and elegant preparations of Italian dishes like spinach-and-ricotta gnocchi with a vegetable ragout, and artichoke-and-marjoram ravioli in fresh tomato sauce. *151 W. 51st St. (245-4850). (E) AE, DC, DS, MC, V.*

Pig and Whistle—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country.



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Sitar Indian Cuisine—This casual restaurant attracts office workers and midtown's ever-growing hordes of tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. *58 W. 56th St. (581-1155). (I–M) AE, DS, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (397-3737). (M–E) AE, MC, TM, V.*

Tennessee Mountain Restaurant & Saloon—The midtown offshoot of a SoHo rib joint, this much larger duplex restaurant serves an extensive southern barbecue menu, which is also available for on-and-off-premises catering. Cigar smokers even have their own designated space in which to unmolestedly exhale. The barbecued and hickory-smoked ribs have already made a major impression on Manhattan meat-lovers. *121 W. 45th St. (869-4545). (I–M) AE, DC, MC, TM, V.*

Via Brasil—This casual, lively Brazilian restaurant serves generous portions of feijoada, the national ode to meat, plus other assorted poultry and seafood specialties like vatapa, a fish dish with coconut-milk sauce. Live music Wednesday through Saturday keeps things hopping. *34 W. 46th St. (997-1158). (M) AE, CB, MC, V.*

57th–60th Streets

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and elegant, this Art Deco dining room in the Essex House on Central Park South also happens to have a very fine kitchen, turning out dishes like pyramid of tuna tartar and grilled tuna, and roasted lobster with vanilla bean and lemon pasta. And the artwork on the walls is by some very high-profile, and surprising, non-professionals. Dinner only; jacket required. *155 W. 58th St. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Club Macanudo—This plush, elegant shrine to cigar-smoking also offers, besides an astonishing selection of smokes, a sophisticated variety of edibles. The American menu, listing such offbeat items as warm lobster enchiladas and pork loin with coffee-barbecue sauce, takes inspiration from Latin and Caribbean cuisines. Jackets required. *26 E. 63rd St. (752-8200). (M) AE, DC, MC, V.*

Photograph by Amy Freeth.

Object of Desire
Bean There

If spring has a sound, it's a crunch—which makes Cena's refreshing salad of French beans and golden beets a perfect seasonal ensemble, even if chef Normand Laprise is jumping the gun by using South American haricots verts. Unpeeled pears and cayenne-dusted walnuts add texture; white-truffle-sherry vinaigrette contributes the pungent perfume. (12 East 22nd Street; 505-1222.)

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, TM, V.*

540 Park @ The Regency Hotel—Named for its address, this American grill at the Regency Hotel has a clubby, comfortable atmosphere. The regional, eclectic menu ranges from seared-tuna spring roll and chicken-fried lobster to barbecued duck and black-bean quesadilla. If the term "power breakfast" didn't originate here, it should have. *540 Park Ave., at 61st St. (339-4050). (M) AE, CB, DC, MC, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Park View at the Boathouse—This Central Park landmark has been renovated and updated with an Asian-influenced menu from chef John Villa. Technical improvements have made it possible to keep the restaurant on the lake open all year round, though those who miss visiting it during the summer months do so at their own peril. Choose among new menu items like Gulf shrimp in rice paper roll, and Indian-spiced salmon tartare with mango and cucumber. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M–E) AE, DC, MC, TM, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (585-3838). (M–E) AE, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (861-8608). (E) AE, DC, MC, V.*

Regional Thai Sa-Woy—The well-spiced, artfully presented food at this two-story Thai restaurant costs a bit more than it would at your run-of-the-mill pad thai parlor, but the peaceful ambience and elegant, antique-strewn décor may very well put you in the mood to splurge. *1479 First Ave., at 77th St. (744-6374). (M) AE, DC, MC, V.*

Sel & Poivre—Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes specialties like steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. *853 Lexington Ave., nr. 64th St. (517-5780). (M) AE, CB, DC, MC, V.*

Vermicelli—The décor of this restaurant is meant to evoke a much milder version of the Vietnamese jungle, with birdcage fixtures and a bamboo bar. Try the crispy shrimp rolls, cracked lobster with a ginger-scallion-and-honey sauce, or the grilled pork chop. *1492 Second Ave., nr. 77th St. (288-8868). (I) AE, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Gabriela's—Real Mexican food. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (961-0574). (I–M) AE, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (874-2780). (I) ($).*

La Vela—A comfortable, unpretentious spot for Northern Italian food. Worth sampling are the zuppa di pesce, the risotto, and the wild-mushroom, black-olive, and goat-cheese pasta. *373 Amsterdam Ave., nr. 77th St. (877-7818). (I) AE, DC, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (864-7326). (I) ($).*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (799-0400). (E) AE, DC, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (496-6280). (M) AE, DC, DS, MC, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (996-0660). (I) ($).*

Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the hansom-cab ride short for. *Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (234-0700). (M) AE, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

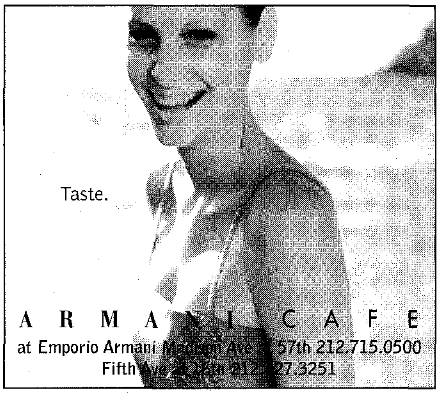
Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24–01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*



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Concerts

"A Medieval Apocalypse: The Ars Subtilior Avant-Garde"—Hueglas Ensemble, directed by Paul van-Neevl. 4/27 at 8. *Miller Theatre, Columbia University, 2960 Broadway (854-7799). $30.*

"Bang on a Can Festival"—The ever-eclectic Lower East Side festival returns. 5/2: "Bang on a Can Marathon," an eight-hour performance featuring 23 works. 5/3: "Women with Strings" features works by Miya Masaoka, Martha Mooke, and Zeena Parkins. All shows at 8. *Henry Street Settlement, 466 Grand St., at Pine St. (777-8442).*

"Concert for Kosovo"—Featuring Eroica Trio, Tatjana Rankovich, and David Krakauer's "Klezmer Madness!" to benefit the International Rescue Committee's Kosovo programs. 4/28 at 8. *The Church of St. Paul and St. Andrew, West End Ave., at 86th St. (551-3143). $30–$60.*

Sheryl Crow—Despite taking home a Grammy for Best Rock Album, Crow's *The Globe Sessions* was unjustly buried under the Lauryn Hill avalanche. This tour should serve as something of a corrective. With chart-topping alt-rockers Semisonic, whose unnervingly literal-minded "Closing Time" sounds like it was composed for an episode of *The Real World*. 5/1–5/3 at 8. *Beacon Theater, 2124 Broadway, at 75th St. (307-7171). $30.*

Performance Triple Threat

Most package tours are hastily arranged showcases dominated by undistinguished new talent, but this R&B bill, featuring silky-smooth diva Faith Evans, Top 40 balladeers Dru Hill, and Missy Elliott protégés Total, shouldn't have a dull moment. (See "Concerts.")

Dru Hill, Faith Evans, Total—Dru Hill's "These Are the Times" contains what must certainly be the worst come-on of the end of the decade: "I'm gonna swallow you like Reese's pieces." Crappy opening lines aside, Dru Hill's Sisqo is a powerful soul man and, a rarity in the all-too macho, gender-defined world of R&B, a Prince-like polysexual sweety. Faith Evans has had her share of hard times: She was the late Notorious B.I.G.'s wife and she endured one Hillary Clinton–like embarrassment after another with the rapper's series of extramarital liaisons. Her latest CD, the aptly titled *Keep the Faith*, is chock-full of slinky, divinely funky grooves like the Chic-sampling hit "Love Like This." Girl group Total were excellent collaborators with artists like Missy Elliott and the Notorious B.I.G. They're not quite as assured on their own, but they still manage to pull off a neat trick or two, like the compellingly frenetic electro-rush of their single "Trippin'." 4/30 at 7:30. *Beacon Theater, 2124 Broadway, at 75th St. (307-7171). $60.50, $55.50, (307-7171).*

"Jazz Insights"—"Memphis Overground." Informal lectures and panel discussions hosted by Arnold Jay Smith. All talks at 7:30. 4/27: Harold Mabern. *The New School, 66 W. 12th St. (229-5488). $25.*

"Lorenz Hart: My Romance"—"April in New York: Four New York Lyricists." Musical historian Roger Kimball will talk about legendary lyricist Hart, with performances from Ivy Austin and Ken Levinsky. 4/28 at 6:30. *New-York Historical Society, 2 W. 77th St., at Central Park West (873-3400). $12.*

"Six Decades of the Duke"—"A Retrospective of the Music of Duke Ellington From 1927 to 1972." Manhattan School of Music Jazz Orchestra. In celebration of the hundredth anniversary of Duke's birth, the Manhattan School of Music Jazz Orchestra presents a retrospective of the composer's music that will cover everything from "East St. Louis Toodle-oo" to "Take the A Train." 4/29 at 8. *Cathedral Church of St. John the Divine, 1047 Amsterdam Ave. (265-2624). Free or $10 suggested contribution.*

"20th Century Fox Musicals"—As part of its "Lyrics and Lyricists" series, the 92nd Street Y presents a program highlighting songs from movie musicals of the thirties, forties, and fifties. Hosted and narrated by John Gabriel and featuring performances by Cheryl Alexander, Paul Benatto, Peter Gunther, Shauna Hicks, Bill Nolte, and Patrick Prunty. 5/1 at 8; 5/2 at 2:30 and 9; 5/3 at 8. *92nd St. Y, 1395 Lexington Ave. (996-1100). $38–$40.*

Small Stages

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Arlene Grocery—4/30: Omega 6; Chick Graning. *95 Stanton St. (358-1633). $.*

Bottom Line—4/28: Chip Taylor. 5/1: Klezmatics. *15 W. 4th St. (228-7880).*

Bowery Ballroom—4/27: Kent; Papa Vegas. *6 Delancey St. (533-2111).*

Chicago B.L.U.E.S.—4/27: Cadillac Moon. 4/28: Willie Pierce. 4/29: Gary Primich. 4/30–5/1: Son Seals. 5/3: David Kolker. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

Coney Island High—4/30: Deicide; Irate. 5/1: Morbid Angel; Napalm Death; SkinLab. 5/2: Groovie Ghoulies; Eyeliners. *15 St. Marks Pl. (674-7959).*

Cooler—The Cooler's free Monday-night series is one of the best musical bargains in the city: Past performers have included free-jazz great Rashied Ali, free-jazz wannabe Thurston Moore, and out-and-out freak Beck. 4/27: Knoxville Girls; Bratmobile; Turn Offs. 4/29: Universal Zulu Nation; Grandmaster Flash's right-hand man Grand Wizard Theodore never got the accolades he deserved. With shows like this one, hopefully he'll be resurrected as something more than just an old-school fossil. 4/30: Ex–Living Colour rocker Vernon Reid, who's been venturing into avant-jazz as of late. *416 W. 14th St. (229-0785). $.*

Irving Plaza—4/27–4/28: Speaking to MTV for a year-end wrap-up, Jonathan Davis of the hip-hop-metal act Korn cited Ben Folds Five as the example of rock and roll's continuing woes. While Korn's dopey, white-boy rock is certainly not anyone's idea of the future, I'm inclined to side with Davis about Ben Folds Five, an all-too ironic alt-rock act whose cutesy piano vamps would embarrass Joe Jackson; Fleming and John. 4/29: Unwritten Law; New-school ska with Spring Heeled Jack. *17 Irving Pl. (777-6800).*

Knitting Factory—4/27: Ferdinandos; Heather Eatman; Carmaig DeForest; John Southworth. 4/28: Poem Rocket; Sweep the Leg Johnny; Bent Leg Fatima; David Ballou. 4/29: Kristen Hersh and Band; Swirlies; Orso. 4/30–5/1: "Blues Revival" with Taj Mahal; Cootie Stark; Neal "Big Daddy" Pattman; Beverly "Guitar" Watkins. 5/2: Fly Ashtray; Arab on Radar; Fat Day; Tono Bungay. 5/3: Inasense. *74 Leonard St. (219-3055). $*

Maxwell's—4/30 Powerful punk rock with the Dictators. *1039 Washington St., Hoboken, N.J. (201-653-1703).*

Mercury Lounge—4/30: Eddie Reader. 5/3: The Damnations. *217 E. Houston St. (260-4700).*

S.O.B.'s—4/27: Global Jive. 4/28: Omar Faruck Tekbilck. 4/30: Brooklyn Funk Essentials; Tom Tom Club have been sampled so often (Mariah Carey's "Fantasy" is just one of many examples), they probably figured it was time to make a comeback. Whether or not this Talking Heads side project will have anything new to add to the pop vernacular remains to be seen; D.J. Cool Marv. *204 Varick St. (243-4940).*

The Supper Club—Fridays and Saturdays at 8 P.M., Eric Comstock and the Supper Club's house big-band swings with abandon. 4/30: Nick Palumbo and Flipped Fedoras. 5/1: Jumpin' Gigolos. *240 W. 47th St. (921-1940).*

Tramps—5/1: Depending on your point of view (or whether or not you received a degree in semiotics from an Ivy League university), you will find the Make-Up's deconstructionist funk sublimely fun-

Photograph by Albert Watson.

Clubland

King(s) of Clubs

The refrain has become all too familiar: New York nightlife, battered by Mayor Giuliani's quality-of-life campaign, has entered a living death where impersonal, antiseptic super-clubs rule and party-till-the-A.M. debauchery is a thing of the past. But for anyone willing to ignore the ever-ringing death knells, a very different reality exists. Vinyl's Sunday-afternoon "Body & Soul" party provides the kind of ecstatic dancing and good vibes not seen since the legendary Paradise Garage; Saturdays rock to the raucous big beat of "Sticky" at Vanity; and on the last Friday of every month, British D.J.'s Sasha and Digweed thrill packed crowds at megaclub Twilo with their uplifting brand of melodic trance. On April 30, the pair will celebrate their second anniversary at the club, something of a major milestone considering the short attention span of the New York club world. But this anniversary is about a lot more than just staying power. Sasha and Digweed have ushered in an era of New York clubbing where *music actually matters.* In the wake of this very successful party, important D.J.'s like Carl Cox, Roni Size, Paul Oakenfold, and Richie Hawtin (among many others) have made spinning in New York a priority. And the seemingly endless queues that snake far around the block at Twilo for Sasha and Digweed every month prove that the nitwit rock crits who gleefully claim that there's no audience for electronic music are very, very wrong.

Ethan Brown

Photograph by Rankin.

ny or an annoying, post-modernist minstrel show; Deep Lust. *51 W. 21st St. (727-7788).*

Wetlands—Mondays in May: D.J. Logic. Tuesdays in May: Illuminati. Every Thursday in May: Groove Collective. 4/28: "Eye of Goo." 4/29: Acoustic Junction; Mishap. 4/30–5/1: Hardcore punk with the Disco Biscuits; Sector. 5/1: Disco Biscuits; Plexus. 5/2: Surf-guitar god and *Pulp Fiction* soundtrack contributor Dick Dale. *161 Hudson St. (966-5244) $.*

Clubland

Baktun—A small, way, way west venue that's host to some of the city's most relaxed, unpretentious club nights, like the deep-house-themed "N'Ice" (every other Friday) and "Direct Drive" Saturdays, a drum 'n' bass–themed night with D.J.'s Lion, Seoul, Cassien, Reid Speed, and Chris Thomas. *418 W. 14th Street (206-1590; 741-7437).*

Don Hill's—South and west enough to scare away the rabble, this inconspicuous bar hosts sophisto rockers, club kids, and vinyl gourmets—all of whom groove to some of the best D.J.'s in the city. Fridays, the gay bacchanalia SqueezeBox takes over. *511 Greenwich St. (219-2850). $.*

Izzy Bar—Like Orchard Bar, Izzy Bar is less a watering hole than a place to chill out and hear some cutting-edge tunes. Neil Aline, host of NYU's ultra-hip "BPM" show, hosts "Rendezvous" every Tuesday. It's a strictly "No D.J.'s" party where media types, artists, and others take their shot on the wheels of steel. Saturdays, things get funky with the hip-hop-and-soul-dominated "Say It Loud." *166 First Avenue, at 11th St. (228-0444). $.*

Kit Kat Club—This high-ceilinged, theatrical-looking midtown space is probably best known as the venue where *Cabaret* enjoyed its long run. Now that it's an upscale, fairly run-of-the-mill nightclub (a perfect counterpart for that other impersonal midtown space, Speeed), it's lost a lot of its marquee value. But the club manages to pull in some interesting music-industry shindigs (hip-hop act the Roots had their album-release party here) and holds down a mildly entertaining Saturday party called "Go" with Hot 97 D.J. Funkmaster Flex. *124 W. 43rd. St. (819-0377).*

Life—Okay, we give. Life is the only hip place on Bleecker Street, even if the doormen can get a little tough on those they deem unworthy. What bouncers don't? Wednesday night's "Lust For Life" gets you in touch with your inner rock-and-roll rump-shaker. Also on Wednesday (in the club's lounge) is "Legends," a soulful house party hosted by "Body & Soul" mastermind John Davis. Thursday Night's "Get a Life!" is a glammy hoot, thanks to D.J.'s Jackie Christie, Lady Bunny, and David Holland. "Flash Fridays" belong to none other than legendary D.J. Grandmaster Flash, who spins surprisingly mainstream, Hot 97–ready hip-hop. Every Sunday night, "Flick6ix," whose hosts show campy films and stage appropriately themed live entertainment, takes over. *158 Bleecker St. (420-1999).*

Limelight—Its club-kid heyday long gone, the new, sobered-up House of Gatien makes a stab at good-neighbor-dom with substantive nights like performance-art-oriented Thursdays, Fridays promoted by "Beige" mastermind Erich Conrad and all-inclusive Saturdays featuring D.J.'s spinning everything from rock to reggae to hip-hop. *660 Sixth Ave., at 20th St. (677-1717).*

Mother—This meatpacking district mainstay plays host to some of New York's wildest, weirdest parties. Tuesday's belong to Jackie 60, the legendary night with brilliantly off-kilter themes like the Kate Moss–inspired, models-in-distress "Pooped Out Party Girls." Thursday's are taken over by the very gothic "Long Black Veil," while Fridays are the strictly for girls "Clit Club." *432 W. 14th St. (366-5680).*

Orchard Bar—The futuristic-terrarium theme of the spacious but unaustere new lounge is novel without being just another irksome novelty. Occasional trees, branches, rock outcroppings, and moss-draped dioramas adorn the rear of the room, while the front section is lit by large specimen jars converted into lamps. Orchard hosts some of the city's brainiest, chin-scratching electronica parties, like "Abstrakt Future Lounge" (featuring D.J.'s like Spooky, Singe, Soulslinger, and Wally) and "Funk on the Levee" (where you can hear everything from acid jazz to hip-hop to house). *200 Orchard St., nr. Houston. (673-5350).*

The Roxy—The cavernous Chelsea institution's deeply entertaining and mysteriously underattended Tuesday- and Wednesday-night roller-skating jam keeps boogie queens' wheels spinning till the wee hours. Promoters Marc Berkley and John Blair host the still thriving (and very Chelsea-boy) Saturdays, while "Big Fridays" offer house music for a straitlaced date crowd. *515 W. 18th St. (627-0404). $.*

Shine—Once an important spot for up-and-coming rock and dance acts, this downtown spot is now home to low-key, D.J.-oriented theme nights like the upscale Friday-night house party "Groove On!" hosted by Limelight impresario Alan Sanctuary. *285 West Broadway, at Canal St. (941-0900).*

Speeed—One of the last Manhattan "megaclubs," Speeed features three floors of dancing, a V.V.I.P. room (for those occasions when plain V.I.P. just won't cut it), and a swanky roof-deck. Every Friday, the main floor belongs to Hot 97's D.J. Enuff. Saturdays, D.J.'s Doo Wop and Gyvis spin classic hip-hop, while Frank Detour spins house. "Cafe con Leche," a Latin house–themed night, takes over every Sunday. *20 W. 39th St. (719-9867).*

Twilo—Twilo is the superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Fridays, world-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights; Saturdays belong to aging club king D.J. Junior Vasquez and his bare-chested Chelsea-boy following. 4/30: Sasha and Digweed; Jimmy van Malleghem. *530 W. 27th St. (268-1600).*

Vanity—This small, unassuming club stays fairly quiet most of the wee but livens up Thursdays with the lively drum 'n' bass party "Physics," Fridays with "GBH" (an acronym for "Great British House"), and Saturdays with "Sticky," a big-beat-oriented night featuring super-star D.J.'s like Irish collagemeister David Holmes and electro-revivalist Deejay Punk Roc. Smuggle in your liquor of choice to avoid the bar's obnoxious staff and high drink prices. *28 E. 23rd St. (989-1038, ext. 219). $.*

Vinyl—Stripped of its liquor license, this once-hedonistic downtown space is now a dance-music purist's paradise. Fridays are hosted by deep-house D.J. Danny Tenaglia, Saturdays are taken over by Timmy Regisford's fantastic house-music party "Shelter," and Sundays, which belong to François K's legendary afternoon party "Body & Soul," provide plenty of musical uplift for the city's groove-hungry denizens. *6 Hubert St., at Hudson. (343-1379).*

The Warehouse—Manhattan-centric clubbers have been eating their bridge-and-tunnel-dissing crow thanks to this house-music paradise located in, of all places, the Bronx. Saturdays are the night to head up to the Warehouse and check out D.J.'s like T-Pro, Danny Krivit of "Body & Soul," and Andre Collins. Could this be the beginning of an outer-borough clubland renaissance? *141 W. 140th St., bet. Grand Concourse and Walton Aves. (718-992-5974).*

Webster Hall—Every weekend, traffic on East 11th Street is re-routed around Webster Hall, presumably to avoid a snarl of clubgoers and automobiles. But does anyone actually go to this place? Excluding that scene in *To Wong Foo . . .*, Webster Hall hasn't made even the tiniest imprint on the club world consciousness. Somehow the venue soldiers on with their something-for-everybody weekend nights, which offer everything from house to Top 40 to R&B. 125 E.11th St. (353-1600). *$20.*

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine south-

Performance

Crow's Feat

Grammy girl Sheryl Crow brings the twangy roots rock of her latest record, 'The Globe Sessions,' to an intimate, three-night engagement at the Beacon Theater. (See "Concerts.")

Photograph by Floria Sigismondi.

ern cuisine along with its first-rate lineup. Every Sunday night, Chico O'Farrill's smoking Afro-Cuban Jazz Orchestra. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. Every Tuesday, the Mingus Orchestra. Every Friday, the Lew Anderson Big Band swings from 5:30 to 7:30. $15–$20 cover; $10 minimum. Sets at 9 and 11:30. 4/29–5/1: Victor Lewis Quintet; Richard Bona Group. *315 W. 44th St. (581-3080).*

Blue Note—With a first-rate sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 4/27–5/2: Toots Thielemans Quartet; Tom Cawley. *131 W. 3rd St. (475-8592).*

Detour—With no cover and top-notch young players, this cozy, tiled East Village joint packs 'em in every night of the week. Sundays: Mike Magillian. *349 E. 13th St. (533-6212).*

Dharma—An elegant little gem of a club, serving sounds from funky bop to "out" experimentalism on the historic shopping thoroughfare—just don't pay retail. Sets at 7 and 10. Happy Hour, Thursdays: Nick Demopolous. Fridays: Junin Booth and Algen. Saturdays: Topaz. *174 Orchard St., bet. Houston and Stanton Sts. (780-0313).*

Iridium—In the cozily surreal basement across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table-placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. 4/27–5/2: John Faddis Quartet. 5/4–5/9: Freddie Cole Quartet. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Jazz at Noon—East midtown's long-running, Friday-afternoon jam session—where Dizzy Gillespie, Clark Terry, and Elvin Jones have all been visiting scholars—returns for its thirty-third season, with the usual high-caliber house band. Noon–2:30 P.M. $5 cover. 4/30: Ron Odrich. *San Martin Restaurant, 143 E. 49th St. (832-0888).*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, living legends, and hungry young comers. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10, Fri. and Sat. at 8, 10:30, and midnight, Sun. at 7 and 9. $15–$25 cover; $10 minimum. 4/27–5/2: Elaine Elias Trio. *116 E. 27th St. (576-2232).*

Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. 4/28–5/1: Judy Carmichael; Mike Hashim. *33 University Pl. (228-8490).*

Red Blazer—Reopened in a new spot, the famed Theater District jazzerie continues to offer up fine sounds. Mondays: Red Blazer Jazz Band. Tuesdays: New Yorkers Big Band. Wednesdays: Francine Whitney Swing Band. Thursdays: Stan Rubin Big Band. Fridays: Kelly Friessen & the Gritty City Swing Band. Saturdays: Bob Cantwell Jazz Sextet. Sunday Jazz Brunch: Sam Ulano's Bourbon Street Swingers. $5 cover; two-drink minimum. *32 W. 37th St. (262-3112).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Shows start at 10. *183 W. 10th St. (929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, this venue has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. Ensemble. 4/28: Nioka Workman. 4/29: Diedre Murray; Liminal. 4/30: Ikue Mori; Christina Wheeler; Christine Bard; Koosilja Hwang. *107 Norfolk St. (358-7503). $.*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. 4/27–5/2: Heath Brothers. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Zinno—This pretty Italian restaurant has good sight lines from most of the tables (but largely obscured ones from the bar), and enough top-flight players to make it a serious jazz spot. Every Sunday: Jazz Tap Brunch with Barbara Duffy and Bob Kindred Trio. Mondays in April: Yvette Glover; Junior Mance; Earl May. Tuesdays: Jane Monheit Trio. 4/28–5/1: Warren Vache; Joe Puma; Greg Cohen. *126 W. 13th St. (924-5182).*

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Tues.–Thurs., shows at 9:30; Fri.–Sat., shows at 8, 10, and midnight. Jim Norton, DC Benny, Jim Gaffigan, Robert Kelly, Jordan Rubin, Nick Swardson & Macio. *82 W. 3rd St. (477-1000).*

Carolines on Broadway—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. 4/28: Julie Halston. 4/29–5/2: Paul Mooney. *1626 Broadway, bet. 49th and 50th Sts. (757-4100). $12.50–$24.50, two-drink minimum.*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 8:30, 10:15, and midnight; and Sun.–Thurs. at 9. 4/26–5/2: Greg Giraldo; Jim Norton; Kevin Brennan; Donnell Rowlands; Godfrey. *117 MacDougal St. (254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat.; $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Cover is $7–$12. Shows: Sun.–Thurs. at 7 and 9; Fri. at 7, 9, and 11:30. Sat. at 8, 10, and 12:15. 4/30–5/1: Eric Kornfield; Wali Collins; Al Lubell; Mike Estime; Buddy Bolton. *236 W. 78th St. (595-0850).*

Cabaret

Algonquin Hotel—Fresh from a major overhaul, the Oak Room hosts some formidable names in its cozy environs. (early shows Tues–Sat., late shows Fri. & Sat.). 4/27–5/15: Christine Andreas. *59 W. 44th St. (840-6800).*

Cafe Carlyle—Through 5/1, Tues.–Sat.: Barbara Cook. Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band. Sets at 8:45 and 10:45. $50 ($25 for Davis's late, Woody-free set); no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Pierre—Tues.–Sat., singer-pianist Kathleen Landis performs the work of George Gershwin in "Things Are Looking Up." $12 minimum; jacket and tie required. *Fifth Ave., at 61st St. (940-8195).*

Eighty-Eight's—A West Village venue whose unassuming façade conceals a top-notch little theater within. $15, with a two-drink minimum. Wednesdays in April: Charles Cermele. Saturdays in April: Natalie Douglas and Sally Mays. 4/29: Frans Bloem. 4/30: Barbara Zukers-Pinchoss; Barbara Brussel; Sally Mays. At 8:30: Jeanne Macdonald and James Beaman. Through 4/*228 W. 10th St. (924-0088).*

Judy's—Newly relocated to Chelsea, this cozy and friendly piano-bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 4/29: Elaine St. George; Paul Katz. 4/30: Anthony Santelmo, Jr. 5/1: Elaine St. George; Paul Katz. *169 Eighth Ave., bet. 18th and 19th Sts. (929-5410).*

Red Blazer—Mondays: Lenore and the Dukes. Tuesdays and Wednesdays: Sol Yaged and His Swing Band. Thursdays: Stan Rubin Band. Fridays: Sam Ulano's Bourbon Street Swingers. Saturdays: Sam Ulano's Bourbon Street Swingers and Bob Cantwell Sextet. Sunday brunch: Sam Ulano's Bourbon Street Swingers. *37 W. 32nd St. (564-3945).*

in concert

Yoshiko Chuma at the Kitchen

Classical Music

Tuesday, April 27

The Philadelphia Orchestra—Performs works by Strauss and Mussorgsky, with baritone Dmitri Hvorostovsky. Wolfgang Sawallisch, conductor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $18–$70.*

Chopin at Mannes 1999—Works by the late composer performed by Mannes College of Music faculty and student ensembles. *The Church of the Holy Trinity, 316 E. 88th St. (496-8524), at 8; free.*

Wednesday, April 28

Artek Trio—Performs *Flights of Fancy,* a program of German and Italian Baroque chamber music. *Church of the Resurrection, 119 E. 74th St. (873-0473), at 8; $15.*

Ken Noda, Piano—Performs works by Liszt, Chopin, and Wagner, among others. *92nd Street Y, 1395 Lexington Ave. (966-1100), at 8; $25.*

Concert for Kosovo—The Eroica Trio, pianist Tatjana Rankovich, and David Krakauer's Klezmer Madness! perform to benefit the International Rescue Committee's Kosovo programs. *The Church of St. Paul and St. Andrew, West End Ave. at 86th St. (551-3143), at 8; $30–$60. Postconcert reception $250–$500.*

Alfred Brendel, Piano, and Matthias Goerne, Baritone—Perform an all-Schubert program. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 7:30; $16–$60.*

Thursday, April 29

NHK Symphony Orchestra—Performs works by Gubaidulina, Barber, and Prokofiev. With Itzhak Perlman, violin, and Kazue Sawai, koto, bass koto, zheng. Charles Dutoit, conductor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $18–$70.*

New York Philharmonic—Performs works by Bach, Schubert, Gubaidulina, and Mendelssohn, with violists Cynthia Phelps and Rebecca Young. Kurt Masur, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $14–$73.*

Friday, April 30

St. Cecilia Chorus and Orchestra—Perform an all-Brahms program. David Randolph, conductor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $15–$47.*

Natalie MacMaster—The Cape Breton fiddler performs songs from her latest release, *A Compilation. Symphony Space (864-5400); call for details.*

New York Philharmonic—See 4/29.

Saturday, May 1

New England Symphonic Ensemble—Performs Haydn's *The Creation.* John Rutter, conductor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $16–$68.*

Juilliard's Pre-College Chamber Orchestra—Performs works by Haydn, Hindemith, and Mozart. *Juilliard Theater, Lincoln Center (769-7406), at 5; free.*

Myung Sook Wang, Piano—Program to be announced. *Alice Tully Hall, Lincoln Center (721-6500), at 8; $20.*

Sunday, May 2

The Met Orchestra—Performs works by Mozart, Webern, and Brahms. With Ricardo Morales, clarinet and Alfred Brendel, piano. James Levine, conductor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 3; $20–$100.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Southeastern Middle School Singers—Perform works by Handel, Leavitt, and Shaw. Lynn Gackle, conductor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 3; $30.*

Monday, May 3

Krystian Zimmerman, Piano—Program to be announced. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 7:30; $17–$65.*

Alfred Brendel and Pierre-Laurnet Aimard, Piano—Pianist Alfred Brendel changes hats and reads the English translations of his own poetry. Accompanied by Pierre-Laurent Aimard. *Weill Recital Hall, 154 W. 57th St. (247-7800), at 8; $35.*

New York Philharmonic—See 4/29.

Opera

Ensemble Koteba D'Abidjan—Performs the New York premiere of Souleymane Koly's *Waramba,* 4/30 and 5/1 at 8. *651 Arts, Majestic Theatre, Brooklyn Academy of Music (718-636-4100); $15–$35.*

Amato Opera—Performs Mozart's *The Magic Flute,* 4/30 and 5/1 at 7:30. *319 Bowery (228-8200); $23.*

Dance

Yoshiko Chuma & The School of Hard Knocks—Performs *Footprints of War,* a work about war and its effect on several generations of women. Music by Alvin Curran. 4/28–5/1 at 8. *The Kitchen Center, 512 W. 19th St. (255-5793); $18.*

Clarion Music Society—Performs Monteverdi's *Settimo Libro de Madrigali,* with period dancing by members of the Ken Pierce Dance Company, 4/28 at 8. *Sylvia and Danny Kaye Playhouse, 695 Park Ave., at 68th St. (772-4448); $24.*

New York City Ballet—Performs *Swan Lake,* 5/1 at 2 and 8 and 5/2 at 3. *New York State Theatre, Lincoln Center (870-5570), at 8; $25–$70.*

American Ballet Theatre—Performs *Symphonie Concertante, Variations for Four, The Sleeping Beauty, Gaîté Parisienne,* 5/1 at 2; *Symphonie Concertante, Manon, Variations for Four, Gaîté Parisienne,* 5/1 and 5/3 at 8. *Metropolitan Opera House, Lincoln Center (362-6000); $15–$115.*

Previews
Composer-in-Residence

Kurt Masur conducts violists Cynthia Phelps, far left, and Rebecca Young in the world premiere of Sofia Gubaidulina's concerto 'Two Paths,' Music for Two Solo Violas and Symphony Orchestra, when she joins the New York Philharmonic for Composer Week, April 29–May 4. (See listings for details.)

Photograph by Chris Lee.

the mix

Cherry Blossoms...Taste of Chelsea

John Leonard's TV Notes

Smelly Telly (4/26 through 4/30; 8:30 to 9 P.M.; Cartoon Network) asks us to watch episodes of the *Cow and Chicken* series for a whole week and, every time we see a number on the screen, to consult our handy Smelly Telly Card—available as an insert in the May issue of *Sports Illustrated for Kids,* or at your local Warner Bros. Studio Store, or by sending a postcard to the Cartoon Network—and rub up an olfactory clue. I did this, so you don't have to.

The Patty Duke Show: Still Rockin' in Brooklyn Heights (4/27; 9 to 11 P.M.; CBS) picks up the sitcom characters—played by William Schallert, Jean Byron, Eddie Applegate, and Paul O'Keefe, plus, of course, Patty—33 years after the show went off the air. Patty/Cathy, the identical cousins, must save the high school where Patty is now a drama teacher from being turned into a shopping mall by the evil Sue Ellen (Cindy Williams). Same music, some ancient black-and-white footage, and a touching faith in our capacity for promiscuous nostalgia.

Borneo: Island in the Clouds (4/28; 8 to 9 P.M.; Channel 13) sends Neil Lucas into the rain forest for the "Living Edens" series, where he climbs trees, enters caves, and slops around mangrove swamps, taking pictures for James Coburn to talk about of flying lizards and airborne snakes, orangutans and elephants, turtles, and even those loggers trying to turn paradise into a parking lot. We also spend some quality time with the Sumatran rhino, perhaps the rarest of mammals, trying to hang on in one of the wettest places in the world.

Forgotten Fires (4/26; 10 to 11 P.M.; Channel 13) goes to South Carolina to talk to one of the young Klansmen convicted of burning down two black churches and in the process learns a lot about how joblessness, poverty, and provocation contribute to race hatred. Filmmaker Michael Chandler seems genuinely more interested in understanding than in blaming.

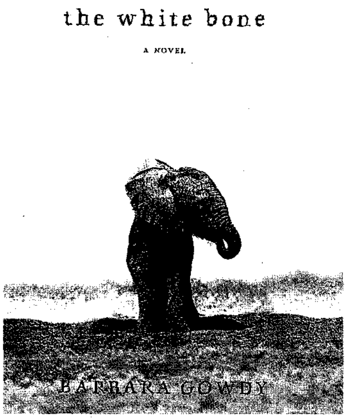
Radio Highlights

Carnegie Hall Duke Ellington Tribute—4/28 at 7 P.M.: Some of Ellington's most important performances took place in this very theater, where Maurice Peress leads the Carnegie Hall Jazz Band in an Ellington Centennial performance of "Black, Brown, and Beige." WBGO 88.3 FM.

Duke Ellington Centennial Radio Project—4/29 at 9 A.M.: Rare archival tapes of Ellington, with stories and insights on the man and his music. In addition, just after the 2 o'clock news, acclaimed pianist Mulgrew Miller, who played in the Duke Ellington Orchestra, and the legendary Danish bassist Nils Henning Orsted Pedersen will play Ellington's "Blanton Duets" live in the studio. A "Performance Today" segment from 8 to 9 P.M. features live performances and commentary. And as part of "Evening Music" from 9 to 11 P.M., David Garland will feature Ellington's "The Golden Broom and the Green Apple," an allegory of a handsome traffic cop and several ladies who prefer to commit their violations at his intersection. Ellington himself is at the piano with the Cincinnati Symphony Orchestra. WNYC AM 820/93.9 FM. The Ellington Centennial Radio Project's creator, WBGO (88.3 FM), airs the series Saturdays at 7 A.M. through April 30, and starting May 2, the series continues on Sundays at 10 P.M.

In Print

Characters Who Never Forget

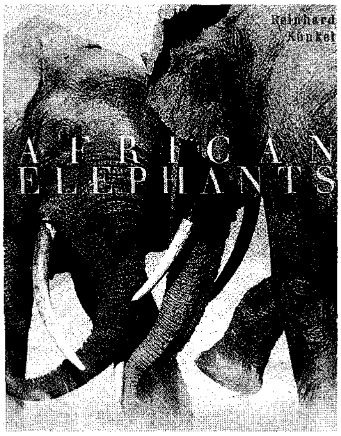

the white bone

A NOVEL

BARBARA GOWDY

If you think you're above enjoying a narrative told from the point of view of an animal, just remember Dumbo and Bambi, tough guy. Of course, those creatures, along with the piggies in *Animal Farm* and the bunnies in *Watership Down,* are little more than human sensibilities dressed up in animal suits. But not here. "I wasn't interested in investing animals with our mentalities," says novelist Barbara Gowdy. "I wanted to understand their experience, without attributing to them only the most brute and stupid intentions." In her sixth book, *The White Bone,* Gowdy has accomplished the unlikely feat of unfurling a fascinating drama completely from the perspective of a community of African elephants. Obviously, this is not a true story (or an as-told-to), but Gowdy did meticulous research, both at home in Toronto and in a jeep in the Masai Mara National Reserve in Kenya. "I gave them the capabilities we know they have and some that they very well could have." As it happens, elephant behavior is unnervingly sophisticated. "When elephants come upon the bones of another elephant, they become real reverent and quiet. They pick the bones up to fondle and investigate them," says Gowdy. "They only do this with elephants' bones, and they spend more time on the ritual if it's the bones of a relative. Then they crush the bones, bury them, and pass their hind legs over the remains." They also weep when they're sad or overexcited, communicate at a frequency below our hearing range (like whales), and have a great deal of empathy. "It's inexplicable in a Darwinian sense, but elephants will chase a lion away from attacking a zebra—a competitor for food," Gowdy says. She named her elephant characters according to their idiosyncrasies: She-Broods, She-Scavenges, She-Moans-and-Moans. "If I were in this book, I'd be She-Screams, the hysteric," Gowdy confesses, "the unhelpful hysteric." She reads at the Drawing Center on May 5. And for a visual journey into the elephant world—beyond the excruciatingly cute elephant on the cover of *The White Bone*—check out *African Elephants,* a new book of photographs by Reinhard Künkel.

ARIEL LEVY


Reinhard Künkel

AFRICAN ELEPHANTS

The Written Word

"The Literature of Protest: A Memorial Reading of Allen Ginsberg"—4/26 at 8 P.M.: The late poet's friends and colleagues Miguel Algarín, Jayne Cortez, Robert Creeley, Joyce Johnson, Larry Rivers, and Bob Rosenthal read from Ginsberg's "Howl" and "America." 92nd St. Y, 1395 Lexington Ave. (996-1100); $15.

Rick Moody and Amy Hempel—4/27 at 7 P.M.: Reading at the Russian Samovar, 256 W. 52nd St. (872-1678); $3.

P. J. O'Rourke—4/27 at 6 P.M.: In the final installment of the "Art and Craft of Humor Writing" series, O'Rourke will offer his insights on "The Lighter Side of War, Famine, Destruction, and Plague."

The New York Public Library's Celeste Bartos Forum, Fifth Ave. at 42nd St. (930-0571); $10.

Tara Bahrampour and Leila Ahmed—4/27 at 7:30 P.M.: Reading from *To See and See Again: A Life in Iran and America* and *Border Passage*, respectively. Barnes & Noble Upper West Side, 2289 Broadway, at 82nd St. St. (362-8835); free.

Malachy McCourt and April Reynolds—4/28 at 7:30 P.M.: Reading from *A Monk Swimming* and Melvin Bukiet's *Signs and Wonders*, respectively. KGB, 85 E. 4th St. (505-3360); free.

James McBride—4/29 at 8 P.M.: The author of *The Color of Water* in conversation with Leonard Lopate. 92nd St.Y, 1395 Lexington Ave. (996-1100); $18.

The 6th Annual Project Censored Awards—4/29 at 7 P.M.: Barbara Ehrenreich is the keynote speaker and Lewis Lapham is master of ceremonies at this celebration of the top-ten censored investigative stories of 1998. Fordham University Law Building, W. 62nd St. between Amsterdam and Columbus Aves. (969-8636); $7–$10.

Regie Cabico, Henry Flesh, and Dalia Rabinovich—4/29 at 7 P.M.: Reading from recent work. Barnes & Noble Lincoln Triangle, 1972 Broadway, at 66th St. (875-4124); free.

Lectures and Panels

"A Language of One's Own?"—4/26 at 6 P.M.: Cynthia Ozick, Tony Kushner, and Benjamin Harshav discuss the transformations of Yiddish in contemporary culture. Proshansky Auditorium, 33 W. 42nd St. (576-0670); free.

Jean Strouse—4/27 at 6 P.M.: The Bancroft Prize winner talks about J. Pierpont Morgan, one of America's preeminent financiers and art collectors. The Frick Collection, 1 E. 70th St. (288-0700); free.

"Wearing the Spirit: North American Indian Jewelry and Adornment"—4/28 at 6 P.M.: Join Native American artisans Jesse Lee Monongye, George Blake, Drusilla Gould, Tchin, and Lois Sherr Dubin, author of the new book *North American Jewelry and Adornment*, for a discussion and slide show on the jewelry, beadwork, and ceremonial regalia that have been a defining medium of expression for North American Indians from ancient to contemporary times. Kaufmann Theater, American Museum of Natural History, 77th St. at Central Park West (769-5315); free.

"Remaking the New Paris: French Writers of the Fifties"—4/28 at 6 P.M.: Deirdre Bair, Jeanine Plottel, and Albert Sonnenfeld discuss literary living in Paris. The Mercantile Library's Reading Room, 17 E. 47th St. (755-6710); $5.

Anne and Katie Roiphe—5/2 at 7:30 P.M.: To celebrate the publication of Anne's memoir *1185 Park Avenue*, her daughter, Katie, will interview her. 92nd St.Y, 1395 Lexington Ave. (996-1100); $18.

Brian Greene—5/2 at 8 P.M.: Speaking about "String Theory and Theater," with the Emerson String Quartet, who will play original compositions. Guggenheim Museum, 1071 Fifth Ave., at 89th St. (423-3587); $10–$15.

Rap Writers and Performance Workshop—4/30 at 7 P.M.: Join artists, dancers, authors, producers, and D.J.'s every Friday to learn about the hip-hop-music industry. The Riverside Church, 91 Claremont Ave., bet. 120th and 122nd Sts. (870-6730); free.

Tours

Soho Then and Now—5/2 at 1 P.M.: View the incomparable collection of cast-iron buildings, diverse architecture, chic boutiques, and galleries that this historic neighborhood has to offer. Meet at the southeast corner of Broadway and Houston St. (732-270-5277); $10.

Radical Wall Street—5/2 at 1 P.M.: Check out sites associated with Upton Sinclair, J. P. Morgan, Abbie Hoffman, the first organized slave revolt, and the Castle Garden. Meet at the steps of the Museum of the American Indian opposite Bowling Green Park (718-492-0069); $10.

Benefits

The Stroke—4/28 at 6 P.M.: A gala preview benefit of an exhibition featuring artist curators Ross Bleckner, Carroll Dunham, Ellen Gallagher, and others. Exit Art, 548 Broadway (966-7745, ext. 12); $75–$600.

A Taste of Chelsea—4/29 at 6:30 P.M.: The best chefs in the area and Chelsea Market gourmet purveyors provide delicacies to benefit P.S. 11. Participants include Amy's Bread, the Cleaver Company, the Lobster Place, Sarabeth's, Bottino, Bright Food Shop, Chelsea Bisto & Bar, Food Bar, La Luncheonette, and others. The Chelsea Market, Ninth Ave. bet. 15th and 16th Sts. (522-8634); $20 buys five food tastings and three wine tastings.

Music for Africa—5/1 at 2 P.M.: The African drum-and-dance troupe Sakoloh from the Ivory Coast and Senegal will perform to benefit the 300,000 displaced victims of the Ethiopian-Eritrean war now occurring. 40 E 35th St. (963-9141 or 333-7223); $10–$20.

Ballet Hispanico's Noche de Gala—5/3 at 7 P.M.: Cocktails, merengue lessons, dinner, and performances expected to raise $415,000, which will be used to help underwrite the work of the company, which provides 600 inner-city children with professional training in classical ballet, modern dance, and traditional Spanish dance. The Plaza, Fifth Ave. and Central Park South. (362-6710, ext. 27); $750–$10,000.

On Air
Duke of All

Nat Hentoff and Stanley Crouch host WBGO FM's Duke Ellington Centennial Radio Project celebrating what would have been the composer's hundredth year. The top-notch audio tribute features interviews with the Duke (pictured above with son Mercer Ellington) and his friends and colleagues, plus plenty of unforgettable music. See "Radio Highlights" for details.

Events

Small Press Book Fair—4/27–4/28: 200 small-press publishers present readings, book-making demos, an exhibition on Louisa May Alcott, and lectures. Small Press Center, 20 W. 44th St. (764-7021); free.

Wendy's New York Armory Show—4/28–5/2: Seventeenth-, eighteenth-, and nineteenth-century American, English, French, Continental, and Oriental furniture, clocks, books, jewelry, paintings, maps, silver, and porcelain. 7th Regiment Armory, Park Ave. at 67th St. (472-1180); $10.

1999 Poetry Publication Showcase—Through 4/30: A thousand new poetry books showcased by Poets House, along with readings, discussions, and workshops. 72 Spring St. (431-7920); free.

The International Vintage Poster Auction—5/2 at 11 A.M.: More than $1.5 million worth of posters will be sold. The Armenian Diocese Church, 35th St. and Second Ave. (787-4000); free.

Sakura Matsuri Cherry Blossom Festival—5/1 and 5/2: Readings, music, lectures, koto performances, and more, to celebrate spring. Brooklyn Botanic Garden, 1000 Washington Ave. (718-622-4433); $1.50–$3.

GAME WEEK

HOME AWAY

	MON	TUE	WED	THUR	FRI	SAT	SUN
KNICKS	CHA MSG 7:30PM		ATL MSG 7:30PM	PHI MSG 7:30PM			IND NBC 1PM
NETS		MIA FSNY 8PM	DET FSNY 7:30PM		ORL FSNY 7:30PM	WAS FSNY 8PM	
YANKEES		TEX MSG 8PM	TEX MSG 7PM	TEX MSG 8PM	KC MSG 7:30PM	KC FOX 8PM	KC FOX 2PM
METS		SD FSNY 7PM	SD FSNY 7PM	SD FSNY 1PM	SF WB 7PM	SF WB 1PM	SF WB 1PM
METROSTARS						LA TBA 7PM	
	4/26	4/27	4/28	4/29	4/30	5/1	5/2

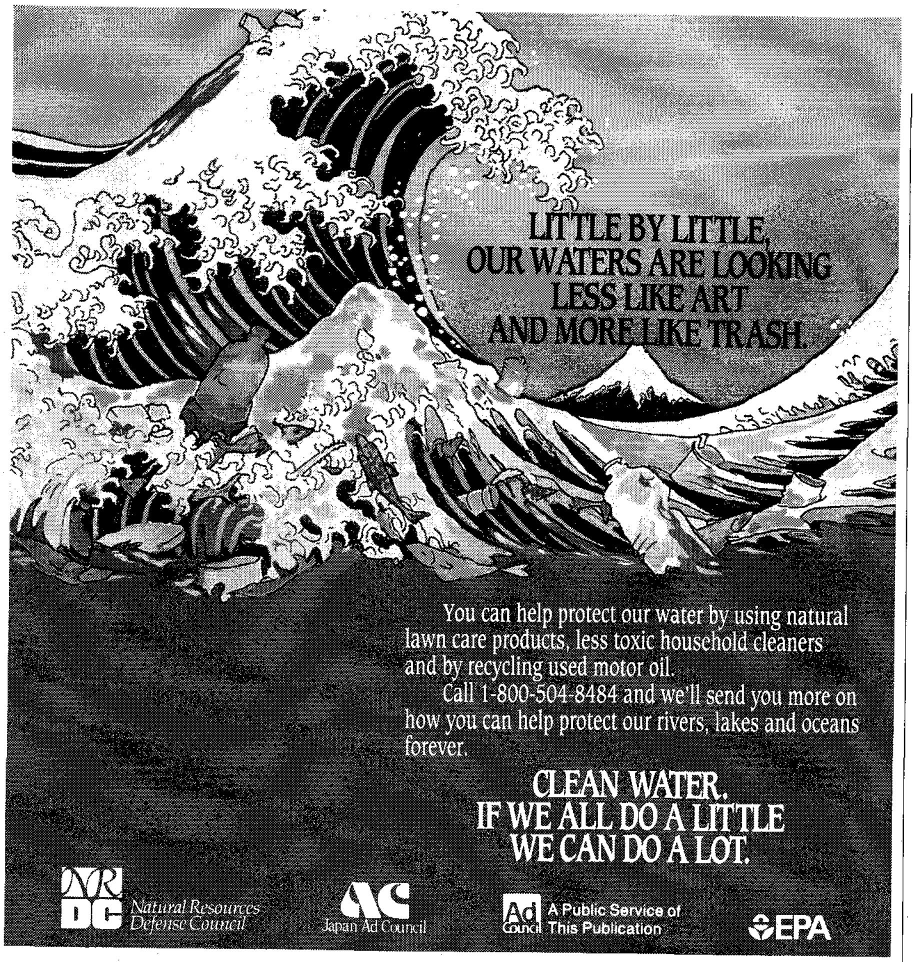
Exhibitions

"Friendly Witnesses: The Worlds of Warren Sonbert"—Through 5/11: The Estate Project for Artists With AIDS presents his restored films. The Guggenheim Museum, 1071 Fifth Ave., at 89th St. (423-3500); $7–$12.

"Portraits: Artists & Authors"—Through 5/15: Thirty photographs by Serge Hambourg, of Anthony Burgess, Marguerite Duras, Gloria Swanson, Rudolph Nureyev, Marc Chagall, Andy Warhol, and others. French Institute Alliance Française, 22 E. 60th St. (355-6100); free.

"This Is Sinatra!"—Through 5/30: Never released in the United States, this British program captures

Photograph from Archive Photos/Frank Driggs Collection.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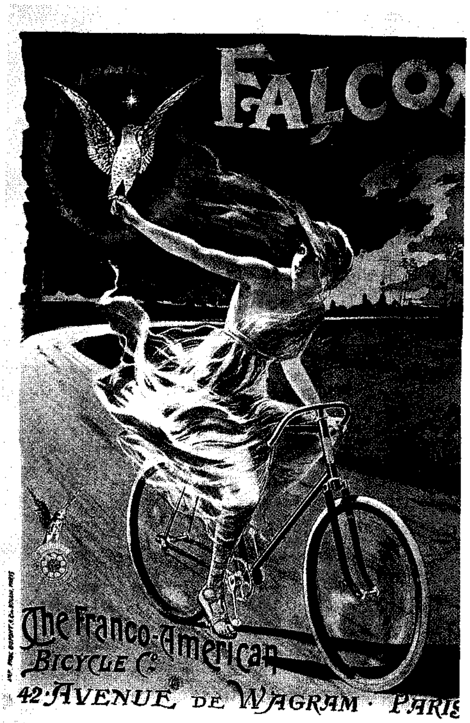

Happening **Among the 600 items to be sold on May 2 at the world's largest international vintage-poster auction are works by Toulouse-Lautrec, Warhol, Cassandre, and other graphic-art titans. The prices should be just a little bit out of your range, but the beauty of auctions is that you never know what you might get away with. See "Events" for details.**

Sinatra doing 29 songs in 90 minutes during a midnight performance at London's Royal Festival Hall. The Museum of Television & Radio, 25 W. 52nd St. (621-6800); $3–$6.

"Hitchcock by Hitchcock: A Centennial Salute"—Through 6/6: A complete retrospective of the twenty telefilms Hitchcock directed between 1955 and 1962, along with interviews and a documentary. Museum of Television & Radio, 25 W. 52nd St. (621-6800); $3–$6.

"*Bar Mitzvah:* David Mamet and Donald Sultan"—Through 6/6: Twenty drawings by Sultan accompanied by Mamet's text, from their new book. The Jewish Museum, 1109 Fifth Ave., at 92nd St. (423-3271); $8.

"Nabokov Under Glass"—Through 8/21: See the writer's meticulously crafted butterfly drawings, along with diaries, notes, manuscripts, and photographs, in celebration of the centennial of his birth. The New York Public Library's Edna Barnes Salomon Room, Fifth Ave. at 42nd St. (869-8089); free.

Sports

Revlon Run/Walk for Women—5/1 at 7 A.M.: Men, women, and children can walk or run a 5K to raise money for the fight against various women's cancers. Opening ceremonies begin in Times Square at 9:15 A.M. (the hours before are for late registration and turning in pledge money). The run/walk concludes in Central Park, with festivities, refreshments, and a health expo between 10 A.M. and noon. For more information, call 218-3327 or visit www.revlonrunwalk.com.

kids

Ellington...Ducklings...Clogs

Children's Events

Ground Rules:

- ● = free
- ● = now or never (one-shot deal or final week)

Shoe In—Shoes become a lens for looking at different cultures at an interactive exhibit of "Global Shoes" at the **BROOKLYN CHILDREN'S MUSEUM** (see photo). Opening 5/1. 145 Brooklyn Ave. (718-735-4400). Suggested admission is $3.

Webbed Feet—Kids—ages 14 and up—can get some help creating their own Web page in a two-session workshop given at the **NEW YORK HALL OF SCIENCE**, 5/6 and 5/13 from 6 to 9. 47-01 111th St., Flushing Meadows, Corona Park (718-699-0005). Reservations are required; $60.

Jazz Royalty—More than 1,000 high-school bands have competed in the fourth annual "Essentially Ellington" high-school jazz-band competition in this centennial year of Duke Ellington's birth. Twenty finalists will be judged at two concerts, both of which are free of charge at **AVERY FISHER HALL**, 4/30 from 2 to 5 and 5/1 from 10 to 3. Once the competition is over, the climactic musical event will be a performance by the top-ranking three bands with Wynton Marsalis and the Lincoln Center Jazz Orchestra, 5/1 at 7:30. Tickets are $10, available by calling 721-6500 or at www.jazzatlincolncenter.org.●

Lunch, With Burping—The **NEW MOMMIES NETWORK** brings together new moms, and their babies (under a year old), with a meal and a speaker besides. This week, Nena Osario, M.D., discusses developmental milestones after lunch at Gabriela's (Amsterdam Ave. at 93rd St.), 4/29 at noon; $22 includes lunch. A Mother's Day brunch and stand-up comedy show at Delphini (Columbus Ave. at W. 85th St.) will look for the funny side of getting by on only three hours' sleep—undoubtedly with some uproarious jokes about dirty diapers as well. 5/1 from 10:30 to 12:30; $25 per adult. Reservations are required; call 769-3846.●

Guys and Dolls—**NEW YORK YOUTH THEATER**'s ensemble of 26 actors ranging in age from 11 to 18 performs the beloved Broadway musical based on a story by Damon Runyon, with music and lyrics by Frank Loesser. Performances are 4/23 through 5/23, Fridays at 7, Saturdays at 2 and 7, and Sundays at 3. Central Presbyterian Church, Park Ave. at 64th St. (888-0696); $12.

For the Birds—Learn who's who among the feathered residents of northern Central Park—and where they flock together. New York City Audubon Society naturalists lead the popular annual family bird watch, 5/1 from 11 to 12:30. Meet at the **CHARLES A. DANA DISCOVERY CENTER**, in Central Park near 110th St. and Fifth Ave. (860-1370). Registration is required.

"Peanuts"—The comic strip that reminds adults what it's like to need a security blanket has caused plenty of family squabbles in 50 years—about who removed the funnies from the newspaper and where exactly he or she might have put them. As a Broadway musical, though, *You're a Good Man, Charlie Brown* seems to be promoting harmony between the generations. As boomers bring their echo boomers in droves, parents go home with a new understanding of the angst their child suffers at the hands of his little sister. Theater producers, seeing so many short people in the audience, have gained some insights, too, altering their performance schedule to fit the sleep patterns of the young—fewer late curtains, more weekend performances. To add to the red carpet for families, through 5/30 each child with a ticket-buying adult gets a half-price ticket. **AMBASSADOR THEATER**, 219 W. 49th St. (239-6200); $35–$75, $20 with student I.D.●

Getting Perspective—See the lilacs and columbine blooming alongside the Hudson River; at **WAVE HILL**'s family art workshop in the Kerlin Learning Center, cut and paste the layers of landscape you see, making a 3-D construction, 5/1 and 5/2 from 1 to 3. (Next week, make a bouquet for Mother's Day.) W. 249th St. and Independence Ave., the Bronx (718-549-3200). No charge with admission of $4, $2 for students and seniors, free for children under 6 (free for everyone Tuesday and from 9 to noon Saturday).●

Seaworthy—Several Saturdays in May, June, and July, the *W.O. Decker*—a tug continuously active since it was built in 1930—sets off on a four-hour journey from the **SOUTH STREET SEAPORT** to commercial docks in Newarkand back again. Call 748-8687 for further information. Reservations are required; $95 includes lunch and beverages.

Total Recall—Kids make short personal videos in several different types of workshops offered at **SONY WONDER TECHNOLOGY LAB**—including one where they are paired with an adult family member. Call 833-8100 for a complete schedule for children in the first through twelfth grades. Reservations are required; admission to the lab is always free of charge, though workshop costs range from $8 to $50. 550 Madison Ave., at 56th St.

Blood and Guts—Pick a scab, compare heartbeats, and squirt digestive juices at the food, all at "Body Odyssey," an informative exhibit that affords visitors a chance to romp through their innards. **CHILDREN'S MUSEUM OF MANHATTAN**, 212 W. 83rd St. (721-1234). Admission is $5, $2.50 for seniors.

Outside Interests—The **CAROUSEL** in Central Park has begun revolving (mid-park at 64th St.; 50 cents a ride); the gate has swung open for the season at the Children's Zoo, within the **BRONX ZOO** (admission is $2 for adults and $1.50 for children over 2, in addition to regular zoo admission); daffodils, tulips, dogwoods, and azaleas are in bloom at the **NEW YORK BOTANICAL GARDEN** in the Bronx, where the Everett Children's Adventure Garden offers 40 hands-on activities for kids and mazes to get lost in; call 718-817-8700 for further information.

Mom-Fest—No need to ask Mom to pack the picnic next week. Not if you reserve your basket, packed with goodies, and a blanket at a free-wheeling "Artists on the Hudson" Victorian-style picnic at the **SUNNYSIDE** estate, overlooking the Hudson River—in honor of Mother's Day. Costumed guides give tours of Washington Irving's onetime house and garden; a musical trio called the Spring Sisters serenades visitors; 5/8 and 5/9 from 10 to 5, with a reception by local artists each day at 4. Tarrytown, N.Y., on West Sunnyside Lane just off Route 9, one mile south of the Tappan Zee Bridge. To reserve a picnic or for directions and other details, call 914-631-8200, ext. 628. Admission (without food and other extras) is $8, $7 for seniors, $4 for children ages 5 to 17.

cue

Barbara Ensor
Kids

Patricia Falvo
Movies

Sam Grobart
Sports

Nick Meyer
In Concert

Ariel Levy
Books
Events
Radio

John Leonard
Television

Edith Newhall
Art

Robin Raisfeld
Restaurants

Stephanie Saulmon
Online

Jennifer Senior
Theater

Ethan Smith
Nightlife

Running Time
If the Shoe Fits

The oldest children's museum in the world has come up with inventive ways kids can step into one another's shoes for 100 years now—but never until now in such a literal fashion. "Global Shoes," an interactive exhibit at the Brooklyn Children's Museum opening this week, invites young visitors to dream up their own ideal footwear, test shoe-making materials, and take up positions on a factory production line. Then unlace those Nikes and try walking about in hand-embroidered shoes from Morocco, or in Finnish boots made of reindeer skin—just to see how different standing on this one world can feel.

BARBARA ENSOR

Photograph by Michael Dames.

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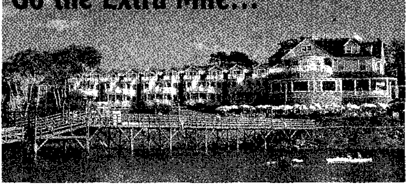

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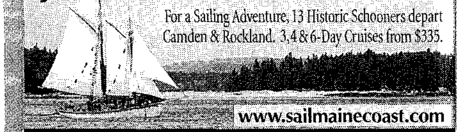

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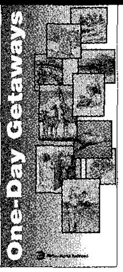

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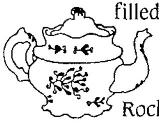

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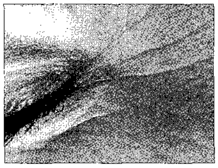

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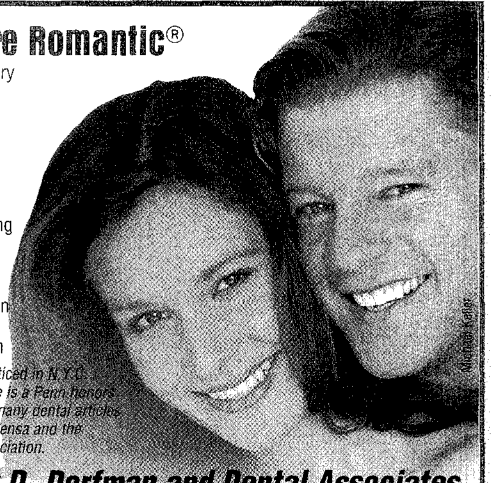

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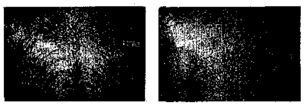

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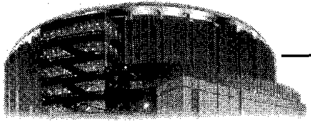

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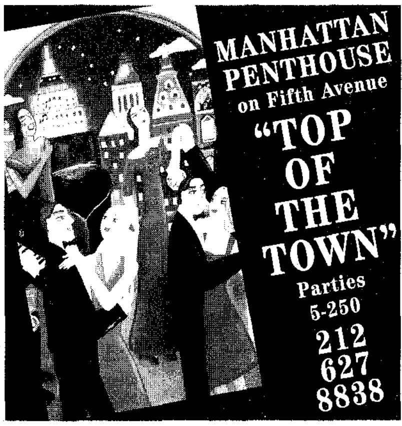

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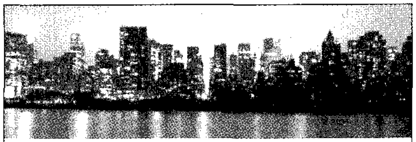

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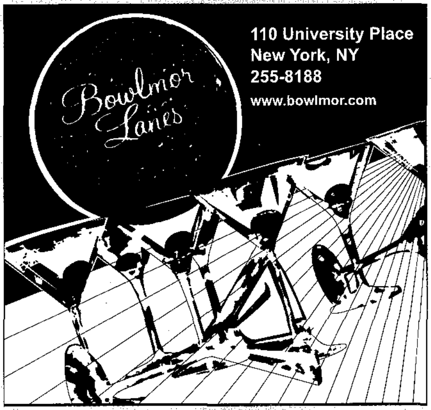

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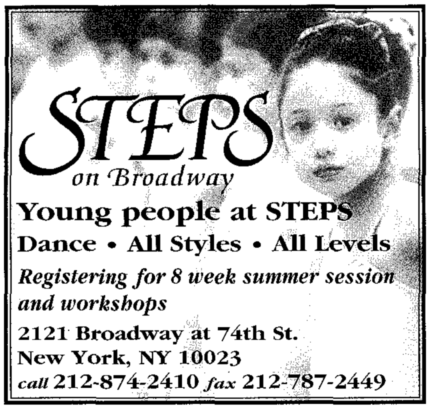

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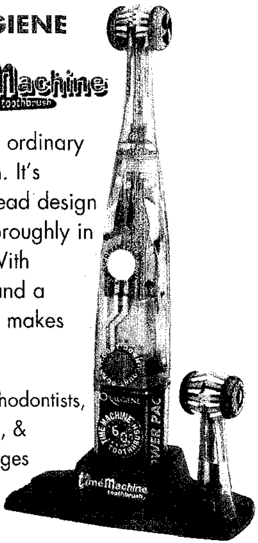

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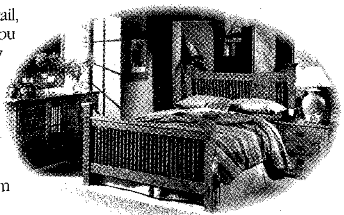

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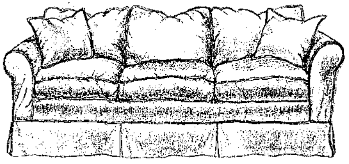

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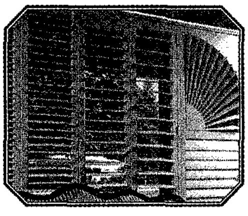

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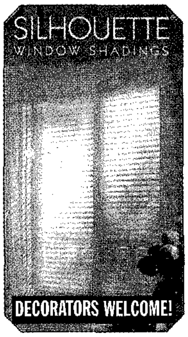

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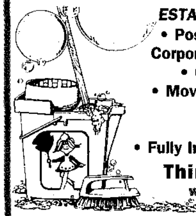

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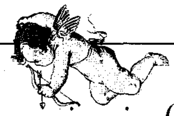

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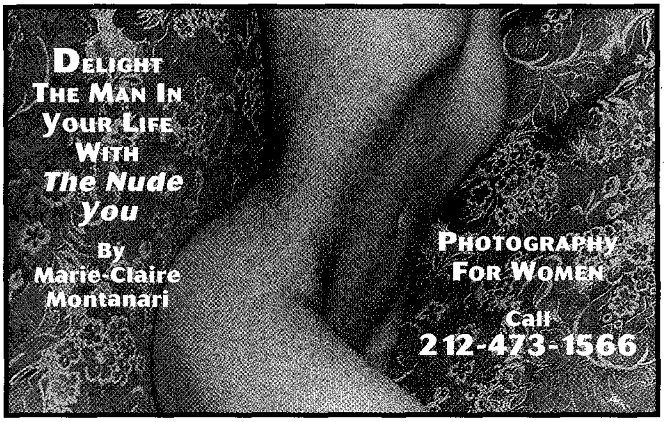

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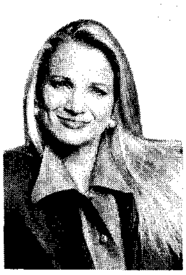

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Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for. The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350 NY
310-276-0072 BEVERLY HILLS

Handsome Catholic Dr.—Athletic, well-traveled, with diverse interests, 5'9 1/2", mid 40s, former Manhattanite living in upscale Charlotte, NC. Seeks relocatable, worldly female soul mate - MD, DDS, CPA or the accomplished equivalent, who shares an urge to merge. Asian a plus but enjoy all nationalities. Phone/photo. 8169✉

Tiny Waist, Gorgeous Smile—And great big heart. Highly successful yet incredibly feminine and sexy. Pretty, articulate, green-eyed blond, 51, with wonderful sense of humor, integrity, elegance, knockout figure and, most importantly, compassionate heart. Seeking sophisticated, high-powered, kindhearted man who has a great smile and loves to laugh. Recent photo appreciated. 8103 ✉

Whoops...I Forgot To Get Married!!—Dark-haired, sexy, curvy, long-stemmed Jewish beauty, 5'8", 38 (going on 17), and so busy having built a successful business when I should be sipping, supping and siestaing with my Jewish dreamboat. I am very feminine, loyal, sweet, kind. You are strong, handsome, sexy and funny. Our solid old-fashioned values will come in handy when our future children curl up to us at storytime. Photo, please. 8181✉

Extraordinary Woman Desired—For long-term relationship with extremely accomplished single white male, 42, multimillionaire, self-made, very generous, advanced degrees, ex-athlete, very handsome, tall, nonsmoker, never married, exceptionally romantic, and high on values and integrity. You are a single white female, 22-34, high IQ, professional, expressive, sensual, extraordinary, beautiful looks and body, well-built - and enjoy working out, boating, skiing, scuba, tennis, dancing all night long, candlelit dinners, travel, mutual spoiling and intense romance. Please reply with photo (a must - will return/exchange in confidentiality). 8092 ✉

Very Lonely—Because I'm missing you to share my unlimited potential. This very handsome, physically very fit, very wealthy executive seeks slim, pretty white female, mid 20s-early 30s, for any relationship that fits your personality - because I'm ready for any challenge to find love, happiness, friendship or anything else that is going to cure the pain of loneliness. 8107✉

I'll Make You Laugh—Make you feel, make you think. 38, Jewish male, unique blend of deep intelligence and an artist soul. Warm, generous, great sense of humor. Creative, compassionate, fun, refined artistic taste; vegetarian. Model looks and fit. MD, writer, very successful. Emotional, psychological, intellectual and soul growth is most important to me. Seek a woman who is intelligent, artistically inclined, warm, caring, naturally very pretty and fit, playful, intriguing, sexy, stylish, kind, who is psychologically/emotionally aware and real, to experience the meaningful things in life forever. Photo/note. 8080 ✉☎

Cuddly, Complicated, Contradictory—Female with eclectic taste seeks tall male, 50-65, financially secure, emotionally available, physically fit Clark Kent with cape. Let's fly together. Photo. 8101✉☎

Meet Your Match—Foreign-born, NY-bred, Ivy-trained JD, 34, 5'3", slim and very pretty, cultured, multilingual, loves to play. Seeks warm, professional, sophisticated Jewish man, 34-44, as true partner. Must be family-oriented and believe in roses. Bio/photo. 8133✉

Gay Doctor—45, 5'9", 160 lbs, nonsmoker, healthy, good-looking, great sense of humor, loves European travel, fine dining and wine, Broadway theater. Looking for similar male professional with traditional values, to establish monogamous, romantic long-term relationship. Note/phone/photo. 8137 ✉

Strictly Personals

Strictly Personals is a weekly feature. **Cost is $37.00 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response line is open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), call 212-779-7500, fax 212-779-2449 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 2 Park Avenue, 11th Floor, New York, NY 10016. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

Directors at It's Just Lunch!

Nancy Kirsch Heather Smith Lisa D'Alessio

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You call us. You come in. We talk. You tell us about who you are and the kind of person you'd like to meet. And we do all the work. All you do is meet for lunch or a drink after work. So give us a call. Thousands of people are already members, coast-to-coast. And remember, It's Just Lunch! You call us. You come in. We talk. You tell us about who you are and the kind of person you'd like to meet. And we do all the work. All you do is meet for lunch or a drink after work. So give us a call. Thousands of people are already members, coast-to-coast. And remember, It's Just Lunch! You call us. You come in. We talk. You tell us about who you are and the kind of person you'd like to meet. And we do all the work. All you do is meet for lunch or a drink after work. So give us a call. Thousands of people are already members, coast-to-coast. And remember, It's Just Lunch! You call us. You come in. We talk. You tell us about who you are and the kind of person you'd like to meet. And we do all the work. All you do is meet for lunch or a d after work. So give us a call. Thousands of people are already members, coast-to-coast. And remembe nch! You call us. You come in. We talk. You tell us about who you are and the kind of person And we do all the work. All you do is meet for lunch or a drink after work. So give us a f people are already members, coast-to-coast. And remember, It's Just Lunch!

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Michelle Brown Janet Kucklinca Tammy Korol

Directors at It's Just Lunch!

Irish—Ivy, muscular, art-loving world traveler seeks fit Asian/Celtic/Latina princess for marriage/family. 8132 ✉

Life's Too Short—So's this ad. Fit man, 35, 5'5", seeks fit lady, age open, to share ...laughs, plays, kisses, dessert. 8143 ✉

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Discover how easy it is to meet NY's most eligible singles.

Call now and listen to over 1500 voice ads for free. There are no 900#s or per minute fees. It's fun, it's easy and it's just a local call.

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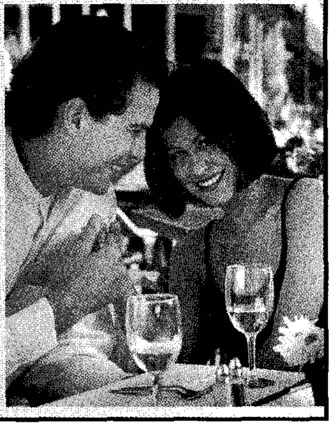

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THE RELATIONSHIP LINE™

Customer Service 212-987-7001

CEO With Brains And Beauty—Very pretty, Jewish, 36-year-old Manhattan business owner seeks Jewish male, 32-45, who enjoys the beach, Vermont, fine dining, skiing and the arts. 8122 ✉☎

Italian-American Female—36, seeks impressive male. 8124 ✉

American Or European Prince—55 plus, kind, caring, very successful, marriage-minded, wanted by attractive, bright, prosperous European-American princess. 8077 ✉

Beautiful, Hazel-Eyed Brunette—36, with an extraordinary sense of style and a successful business life - loves skiing, working out, rollerblading and traveling. Seeks Jewish, handsome, driven, marriage and family-minded, accomplished and ambitious business or professional man, 36-46, who is physically fit, active, sophisticated and loves sports. Sense of humor, compassion and integrity a must. Note/photo. 8138 ✉ ☎

Beautiful, Intelligent, Funny—30s, Jewish woman - loves her family, friends, the arts and the outdoors. Seeks extremely attractive, highly intelligent, successful Jewish man in his 40s, for love, marriage and children. Photo/note, please. 8139 ✉

SEND

A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Super Mom—33, attractive, vivacious Wall Street lawyer, (516), mother of adorable 4-year-old girl - enjoys sports, the arts and fine dining. Seeking intelligent, compassionate, successful man. Dads welcome. Photo/note. 8105 ✉

Committed Idealist—48, male - Legal Aid criminal appellate lawyer - idealistic, politically progressive. Confident and self-assured professionally but shy and inexperienced socially. Star Trek fan, Ivy-educated. Would like to meet professional woman to explore a relationship. Photo/note/phone. 4595 ✉

I Want To Be Mad About You—Single, attractive, intelligent, very active woman with diverse fashions seeks an intellectual, honest, kind and caring, single Jewish man of wit, character and integrity, 42-45 years young, who has a spirit of adventure, can make me laugh and wants to fall madly in love. 8089 ✉☎

Handsome, Smart, Nice Guy—Youthful and fit 51, intense but with a wry sense of humor, successful academic, management consultant and investor. Looking for an attractive, well-educated, sophisticated woman, nonsmoker, in her late 30s to 40s. I'm seeking a passionate, fun, honest, long term relationship based on friendship and the insight that one of life's great pleasures is helping someone you care for be truly happy. My interests include classical music, arts and antiques, literature, sailing and world travel. Note/photo. 8157 ✉

Seeking Sophisticated Adventuress—With a passion for sailing and remote travel. Have a high energy level, keen mind and young spirit. 50-years-young captain seeks "Miss Wonderful", home-ported in Mystic, CT. Terse blonds in black given no special favor. Substance matters. Class and photo appreciated. Write or e-mail: Tnicho4799@aol.com 8110 ✉

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Is There A—50ish, well-bred woman for city/country, gardening, tennis - media male? 8178 ✉

In Bocca Al Lupo—Bright, handsome Jewish opera aficionado, 5'8", athletic and slim, young 46, successful professional and aspiring tenor, warm, honest, down-to-earth, with a quick wit and a passion for the performing and visual arts, world travel, sports and urban life. Seeking a smart, attractive, slender, sensitive woman, 32-46, grounded, with an artistic sensibility and a kind heart. Photo/note - will reciprocate. 8086 ✉

Male Teacher—5'8", Jewish, 51, seeks in-shape female, 40s. Photo. 8130 ✉

You And I Forever—Successful, very good-looking businessman, athletic, very fit, loving, caring, fun, well-ready, responsible, Catholic, 42, 5'11", 175, blue eyes, seeks one very attractive, intelligent, fit, slim, sexy, warm, down-to-earth woman, 28-40, for last first date, friendship, romance, marriage and family. Recent photo and letter essential. 8098 ✉

A To Z—Single white female, 5'10", tall, seeks successful gentleman for serious relationship leading to marriage and children. Affectionate, bright, Cindy Crawford figure, dirty blond hair, extroverted, former model, good-hearted, hazel eyes, independent, junior executive (pharmaceuticals), kind, long legs, monogamous, quick-witted, romantic, sports (skiing, golf, working out...), 36 years young, unbelievable, vivacious, worldly, xciting... Your loss if you don't write - zip off a letter and photo! I highly encourage strong, sensitive, empathetic men to respond! 8171 ✉

Ready For Adventure—Travel, romance and more... Sunrises, sailing/motor cruising, the natural world and friendships sustain me. Loving, romantic, extremely attractive, slim, fit, divorced Jewish female with generous spirit and humor. Genuine, open-minded, successful, financially independent. Likes excitement, loves hiking, kayaking, theater. Enjoys sharing someone else's interests. Seeks financially stable, athletic, grounded, 47-63, 5'8"-plus man who has time for a real relationship and laughter. 8166 ✉ ☎

Petite, Please—Single white male, 48, attractive, intelligent, sincere, who enjoys dancing, baseball, quiet evenings - seeks forever with attractive, petite, old-fashioned dress-and-heel, feminine-style white female. 8091 ✉

Blue-Eyed Gem—Tall, handsome, 42, financially secure professional with a good sense of humor and diverse interests, seeks an attractive, intelligent, sophisticated woman, 28-40. I am serious about a relationship and looking for something meaningful. Phone/note/photo. 8078 ✉

Very Beautiful MD—26, slim, vivacious, warm, feminine, seeks Jewish man. 8140 ✉

Therapist With Soul Of Artist—Hazel-eyed beauty seeks fit male, 38-50, to share passion for life, love, arts. 8151 ✉ ☎

Tall, Slender, Sexy—Vital, verbal, active and attractive female seeks white male, 60-65. 8174 ✉

Life's Too Short—Not to have met my rugged, tall soul mate. He's king, my best friend and peer, 35-45, who knows what's inside counts more than my long hair and curves. Tall, dark and handsome, athletic, high-powered dynamo, ready to live to the fullest with a Jewish-Italian Mariah Carey-looking fashion queen and finance exec, 35 - lives on the beach, digs the city, loves boats, music, Yankees, movies, antiques (all the good stuff), everything from dining and travel to hugs and hangin' out with Mr. Jeans-to-black-tie man to Mr. Fix-it. Photo, please - will exchange. 8119 ✉☎

A Touch Of Class—Elegant but casual and fun-to-be-with, pretty, shapely, warm and loving - loves tennis, golf, bridge, music, art. Seeks young-60s, intelligent, honest, kind, witty, successful man who feels that it's never too late. 8120 ✉

Looking For—A warm, sensitive, caring woman, 28-35, to share white picket fence on the water in the 'burbs. I'm a single, 40-year-old trader, 5'9", 185, never-married, looking to share a great life with a great girl. Phone/photo. 8162 ✉

Stephanie Powers Type—Auburn hair, violet eyes, Jewish, 40ish, curvaceous 5'6", seeks kind, sophisticated, handsome male, 42 plus, 5'10 plus. Photo. 8173 ✉ ☎

Fun! I Enjoy Life—I'm 48, a divorced white male, 6', trim, athletic, refined, educated, well-traveled and successful. Are you a spontaneous, smart, beautiful gal? May I meet you? Photo a must. 8125 ✉

Fashion Designer—Woman of substance, attractive, romantic, successful, athletic and down-to-earth, has a great sense of humor and zest for life, likes to travel, the arts, theater, sports. Eager to meet accomplished, intelligent, attractive, caring, high-energy, 35-45 man for friendship. Phone/photo. 8156 ✉

Pretty, Slim, Stylish Jewish Lady—55, seeking a secure man who can laugh easily, dance slowly, think positively and talk openly. Photo/personal note. 8097 ✉☎

Do you feel
YOU ARE TOO PICKY
If there is something wrong with everyone you meet, come to me. It is time to meet the *right* people.

Somewhere out there is your *special* someone waiting just for you. This is not a person you will meet in a bar, at a singles party or through the personal ads. Like you, each of my clients is extremely busy furthering his/her career. My clients are not and will not be participants in any singles scene. You will not have the opportunity to meet them. They will not have the opportunity to meet you unless you call now and become my client. The clients I represent are very prestigious, attractive, successful, healthy in mind, body and spirit. Afford me the opportunity to make the *right* introduction for you.

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Attractive LI Male—Widower, 61, Jewish (nonreligious), financial professional, secure financially, fit physically and emotionally, wide range of interests, well-built, 5'8", athletic. Seeks attractive woman for a long-term, caring relationship. Photo appreciated. 8172 ✉

Tall, Trim, Leggy PhD—Widow - attractive, witty, warm, sensual. Enjoys opera, ballet, classical music, fine dining, country walks, dogs. Seeking professional gentleman, 60-70, over 5'8", nonsmoker, to share interests. 8146 ✉ ☎

Beautiful, Bright, Slim—38, Jewish, fun, athletic, sophisticated and spontaneous, seeks Jewish professional male, 40-49, for a lasting relationship. Photo. 8112 ✉☎

Lonely?—Park Slope-based single dad, 44, Jewish, seeks serious relationship with Jewish single mom, 38-48. Please be thin and under 5'8". Note, phone and current photo. 8111 ✉

Handsome, Athletic Executive—35, owns firm, Ivy grad, charming, seeks very attractive and caring woman, 23-32, for relationship. Photo. 8150 ✉ ☎

Role Reversal—Handsome, successful, 40, Jewish, is finally ready to settle down. Seeks a take-charge woman who makes the decisions. 8168 ✉ ☎

Artistic, Beautiful—Professional Jewish woman, early 50s, enjoys movies, theater, traveling. Seeks high-caliber male, 45-59, best friend, to warm my heart, challenge my mind and become my lifetime valentine. Note/photo, please. 8116 ✉

Timing Is Everything—Only the best need reply! This charming strawberry blond seeks true gentleman, minimum 44-plus, intelligent, attractive, enjoys the arts, professional, successful, very financially secure, good values, considerate and generous. Sincere handwritten note preferred, plus include photo. 8152 ✉

Bi Guy—47, creative, very bright/art/music/metaphysics. POB 843, NY 10163

Happy Jewish Male MD—44, seeks happy Jewish female MD, 30-40. 8141 ✉

Beautiful—Slim South American brunette, 35, professional, sophisticated, down-to-earth, seeks tall single man, professional, 35-42. Photo. 8115 ✉☎

Someone Special for Keeps

Imagine meeting an intelligent, warm, attractive 37-year-old, voluptuous, sensuous, hazel-eyed brunette who wants to be a part of your life!

This 5'9", size 9, shapely, long-legged executive assistant is creative, resourceful, affectionate, caring, personable and has a heart of gold. She enjoys engaging conversation, romantic walks, soft music and a quiet home cooked dinner for two.

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FL MD—Divorced, Jewish, early 60s, financially and emotionally stable. Seeks refined, elegant, attractive, spiritual Jewish lady, 49-55, for relocation and serious commitment. Photo/note. 8104✉☎

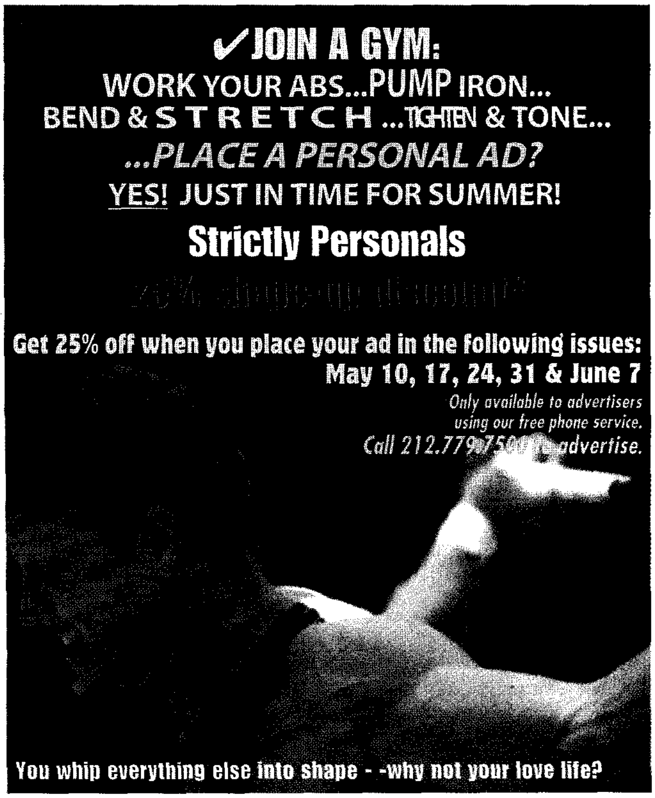
Extremely Successful—Handsome executive, blue eyes, never married, very generous and physically very fit, seeking an attractive white female, 18 plus, to have mutually satisfying relationship, because you deserve the best. 8106 ✉

Are You One In A Million?—If you are dynamic, striking, playful, polished, enlightened, grounded, between 37-50, then you are ready for everything that I am. I am a buffed Michelle Pfeiffer/Cheryl Ladd look-alike. 8095 ✉

Pretty, Petite, Fun—And well-educated, 39-year-old Jewish female is looking to meet warm, attractive, emotionally intelligent, successful, marriage-oriented Jewish male, 37-50, to share sushi, films, beach vacations and more. Single dads welcome. Note/photo appreciated. 8073✉

Best Friend And Partner Wanted—By CT male, 61. Share with me travel, theater, art, movies and fine dining. If you are fit, a nonsmoker and want to see Italy in the fall, please respond. Phone and recent photo, please. 8131✉

Like To Laugh?—41-year-old Jewish male seeks attractive, sweet female with a great sense of humor, to enjoy life with. Nonsmoker. Photo/phone. 8145 ✉



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Race Horse Trainer, 68—Seeks down-to-earth, caring woman, 50-up, financially secure, for walking, talking, touching... and if it sparks, we can ignite. 8128✉☎

Gay White Male—Athletic, artistic, late 50s, frequent wanderlust, seeks to share his tranquil country spread with tall, easygoing, thoughtful companion. 8079✉

Gorgeous, Green-Eyed, Petite Blond—American, Slavic heritage, MFA, 31. You are highly successful, intelligent, family-oriented. 8074 ✉

Spirited, Shapely (914) Woman—51, slightly mischievous, wishes to complete the mandala with you. 8148 ✉ ☎

Eeny, Meeny, Miney, Mo—I'm looking for a special beau, late 40s-50s, smart and fun, kind and attractive...you're the one; You're successful and forthright and love the outdoors, stable and passionate, love pizza and s'mores; Serious about relationships, willing and able to know a woman, lovely and capable; If what I've written appeals to you, write a note, make a call, I'll get back to you. 8082 ✉ ☎

Beautiful Blond Model—Jewish, classy, with MBA, seeks handsome, fit, Jewish, successful MD/DDS/JD, 40-45 years old, who is emotionally secure, financially established and marriage-minded. Note/photo, please. 8160 ✉ ☎

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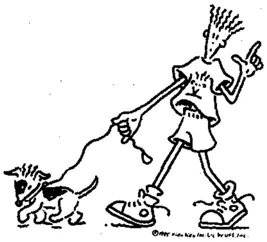

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FOR WHOM? The American Cancer Society with a portion of the net proceeds to be donated to the Animal Medical Center (Donaldson-Atwood Cancer Clinic)

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You Should Really Meet My Boss—If you can't find her at the gym working out (5'8" and fit), she's probably off on a tropical vacation. She's extremely successful, attractive, caring and intelligent, divorced and Jewish. Her sophistication and style deserves a male counterpart (late 40s-mid 50s) who is in tune with his mind, body and enjoys his success. Note with photo. P.S. You'll thank me! 8109 ✉

Fabulous, Creative, Petite And Funny—Some say funky, beautiful, elegant and sexy. I like music, movies, beaches, dancing, good friends and good food. If you are bearded, happy, hip and playful, and are looking for the connect rather than the disconnect, 45-65, please write. 8121 ✉

Kind, Handsome, Warmhearted—Single male professional, 6', Christian, youthful 48 (looks 38), brown hair, trim beard (Clapton - not ZZ Top). Loves the water, outdoors, NYC, music, the arts, fine wine, dining, cooking and entertaining. Seeks easygoing, slim, pretty woman, 33-45, for laughter, love, romance and more. Note/photo/phone. 8090 ✉ ☎

Warmhearted PhD, 59—Fit, 5'9", 160, black, seeks pretty, slim, unpretentious, kind lady to share love/life. 7924 ✉☎

Exceptional Jewish Guy—36, 5'10", great smile, fit, very funny, successful, caring, romantic, nonsmoking, seeks attractive, fit, sweet female. Photo. 8158 ✉☎

Handsome Judge—60, Jewish, athletic, artistic, seeks pretty, slim professional female, 40-50, with similar interests. Photo/note/phone. 8114 ✉

Southern Man—Able, trim, cute, 40ish, Jewish, seeks kind, older, bolder belle. Photo exchange. 8081 ✉

No Promises, But...—Good-looking, happy, secure Jewish man seeks slim, sexy, charming lady over 40. 8083 ✉☎

Appealing—Very fit, very trim, cute and sweet, educated Jewish widow seeks cool gent, 66-75. 8113 ✉☎

Charismatic—Affectionate, non-nerdoid computer wiz (graduate degree in computer sciences/great job programming), with a wry sense of humor - 32-year-old white male, 6'1", dark hair, lives on Long Island but frequents the City. Seeks attractive, slim white female with relaxed, type-B personality, to go out to dinner, movies, comedy clubs or whatever else strikes us as fun. Please tell me about you in a note with a recent photo. 8108 ✉

Sensuous, Sincere, Sophisticated—Very attractive former model with MA degree - 5'7", slender blue-eyed blond (and bright too), with good sense of humor, witty and warm, successful Jewish career woman with eclectic interests, late 50s. Seeks professional gentleman of quality for friendship and more. 8088✉☎

Bubbly, Thin, Athletic—Successful Jewish-Italian, 5'2" beauty seeks soul mate with open heart. He's 38-46, fun(ny), good-looking, very successful, and golfs. (212) a plus. 7921 ✉☎

Put Pen To Paper—And send off a note to a sincere and successful, educated Jewish man, 43, 5'8", who seeks a down-to-earth, attractive woman with style, verve and humor, for long-term relationship and beyond. Photo/phone. 8149✉

Handsome, Successful Male—Athletic, kindhearted, affectionate, 5'9", fit, Jewish, 38, seeks an honest, sincere, special lady, 25-38, who's beautiful inside and out and is interested in building a relationship and a family. Religion not important. Note/photo/phone. 8135✉☎

Come Rain Or Come Shine—Divorced male, 60, 5'10", muscular, strong yet sensitive, seeks soul mate, 50-65, who is bright, loving, genuine and open, and sensual - a giver, not a taker (no gold-diggers, control freaks or smokers). I enjoy art, music, antiques, films, photography, and thoroughly pleasing my partner. Note/photo. 8126 ✉

Pretty Jewish Professional—Cruising through my 40s, looking for a red light. Seeks guy who's very smart and can make me laugh. Nonsmoker, please. 8075✉☎

Someone To Share My Dreams—Beautiful, sexy, romantic, independent, intelligent Jewish professional, with a heart of gold, petite widow, mid 40s, dreamy blue eyes, seeks attractive, fit, nonsmoking, accomplished Jewish professional male, a mensch with a great sense of humor, for loving commitment (45-54). Photo/note/phone. LI preferred. 8085 ✉☎

MD, 44—Successful, handsome, comfortable lifestyle, warm, caring, fun-loving, seeks educated, classy lady for love and relationship. Phone/photo please. 8163✉☎

Divorced, Nonreligious—Jewish-flavored math professor, 69, 5'9", NYC, two children, Ivy League, bookish, seeks woman, 59-71, to share life of the mind. 8094 ✉

Attractive, 46 Years Old—Single white male, bibliophile, conspicuously gentle, would love to meet a cherishable and pretty African-American woman who is comfortable with ideas. 8123 ✉

First Class—Sophisticated working professional, 60, upbeat, educated, vibrant, sense of humor, seeks male, same type. Note/photo. 8161 ✉

African-American Male—Cultured professional - health consultant, desires to meet pretty, shapely, full-figured lady, 50-60, 5'5" plus, for companionship. Note and photo. 8129 ✉

Beautiful, Elegant Blond—*With brains* and a heart of gold, 42, 5'8", 128 lbs, seeks honest, handsome, tall, monogamous, sophisticated, very successful, fit, warm, kind, classy gent, 38-52, for mutual pampering and a committed relationship leading to marriage. Note/recent photo a must. Prefer (914)/(203). 8118 ✉☎

Artist/Designer—European background, attractive, petite, moving to Soho, seeks well-traveled, creative, 54-plus male for easy laughter and beyond. 8084 ✉

Mensch Alert!—Attractive, professional, warm, single Jewish female, low 40s, seeks partner in romance, family, charitable pursuits and adventure. Life is too short! What are you waiting for? 8136 ✉☎

Alluring—Attractive, slim, sophisticated Jewish PhD, artist/writer, well-traveled, seeks attractive, cultured professional man, 45 plus, for genuine friendship, romance and more. Note/photo. 8072✉☎

Truly Pretty—Highly educated, career-oriented, athletic, fun-loving, warm and caring Jewish female who seeks a highly educated, emotionally mature, strong, athletic, warm, caring man, 32-50. 8102 ✉☎

Appealing Male Attorney—5'10"; young 51, divorced, in-shape; wavy hair; articulate, affectionate, funny, communicative, supportive; welcomes warm, pretty professional to our future. 8165✉☎

Great Catch—Seeks fabulous woman. Me: tall, handsome (really), 50, very successful, easygoing, divorced and Jewish. You: very pretty, somewhat buxom, under 45, have a positive attitude and love to laugh. Photo/note, please. 8127✉

Attractive Woman—Intelligent, cultured, self-employed, possesses curiosity and good humor, seeks kind, stable man, late 50s-60s. 8147 ✉

Slim, Pretty Brunette—46. Graceful hands, shapely legs, warm smile. Generous, independent thinker, moderately adventurous, feminine, affectionate. Wall Street woman with Upper West Side soul, compassionate heart. Financially successful, hard worker, unwinds/relaxes well. Enjoys art, good food, well-played basketball, fireworks, music (not opera), Paris, NYC, Disneyland, cats, swimming, tennis. Seeks nonsmoking man: 35-55, with intelligence, common sense, successful in his field, interested in the world. 8167 ✉☎

Slender Woman Wanted!!—Dynamic Christian professional male, bachelor (handsome, fit and very successful) is looking for romance and commitment. In search of expressive, incurable romantic to share life's pleasures. Prefer slender (100-120 lbs, 5'6" maximum), mid to upper 30s and well-organized. Although beauty will attract me, a sweet, mature, responsible, old-fashioned and more traditional woman will hold me. (No drugs/nonsmoker.) Recent full-color photo/note necessary for response. 8177 ✉

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Results of Competition 937, in which you were asked to invent titles for country songs.

Report: Getting lucky at the family reunion. I Semi–Picked You Up in My Semi/Pickup. Double-wide woman. I'm in my cell and talkin' on my cell phone. P-R-E-N-U-P. Viagra Blues. Jack Daniel's. Oat cuisine. Plus: Tex meets tech—call it country online dancing. Thanks for being foolish; we will be brief. See?

First Prizes of two-year subscriptions to *New York* to:

"I'm Proud to Be an Okie Singin' Karaoke"
Joel Knanishu, Rock Island, Ill.

"Some Assembly Is Required for the Pieces of My Heart"
Brian Bracey, Carrboro, N.C.

"I'm Sending No More E-mail to My Female"
John Mainieri, N.Y.C.
sp. ment.: George G. Zimmerman, Nokomis, Fla.

Runner-up Prizes of one-year subscriptions to *New York* to:

"Because of You I Go Online"
Mark S. Greenberg, Bronx

"If It Weren't for Secondhand Smoke, I Wouldn't Have No Smoke at All"
Cynthia Whitcomb, Lake Oswego, Ore.

"On the Web Again"
Tod Nakamura, Torrance, Calif.

And Honorable Mention to:

"Run Down Your Man"
Gwen Telencoe, Winnipeg, Manitoba

"If You Really Loved Me, You'd Know How to Spell My Name"
Debbie Greiff, Needham, Mass.

"My Man's a Country-Roads Scholar"
Carl Edge, Clarksburg, W.Va.
similarly: Bill Rattigan, Armour, Pa.

"I Only Miss You on a Day That Ends in Why"
James M. Rose, Esq., White Plains, N.Y.

"She's Fixin' to Break My Heart"
John J. Conti, Norfolk, Mass.

"She Walked With Her Hair Held High"
Jenny Lynn Misch, Ormond Beach, Fla.

"Here Comes the Rodeo, There Goes My Heart"
M. Davis, New Canaan, Conn.

"Every Party Has a Designated Loser"
H. M. Schwalb, Oakland, Pa.

"Going Bald Over You"
Nancy Stark, N.Y.C.

"If You Know Who I Am, Squeeze My Hand"
Mary M. Olson, Springfield, Va.

"I Sent You My Love Priority Overnight, but All I Got From You Was Second-Day Air"
Paul J. Kocak, Syracuse, N.Y.

"I'm Just a Cowboy Who Likes Other Cowboys"
Greg Zerkle, Jackson Heights, N.Y.

"I Never Thought in the Poker Game of Love I'd Be Dealt a Queen Like You"
Eric Feinstein, Ossining, N.Y.

"When I Asked You to Marry Me, I Figured You'd Be at the Church"
Anita Planck, East Grand Rapids, Mich.

"While You're Playin' the Field, Girl, the Field's Playin' You"
Gary Konas, Davis, Calif.

"Broken Down by Age and Sex"
Raphael Shells, Sunnyside, N.Y.

"I Lost My Honey Bunny on a Bad Hare Day"
David Felmet, Dayton, Ohio

"Mamas, Don't Let Your Babies Grow Up to Be Special Prosecutors"
Dan Stack, New Rochelle, N.Y.

"Ain't No Trash Been in My Trailer Since the Night I Threw You Out"
Mike Olton, Long Beach, Calif.

"I've Got Nothin' to Say and No One to Say It To"
Ann K. Warren, Chagrin Falls, Ohio

"Kentucky, My Kind of Town"
Jason D. Munitz, Flemington, N.J.

"Don't Put Me Through the Mill in the New Millennium"
Harry Rosenbaum, Englewood, N.J.

"Tennessee Is Alabama With a Heart"
John Palermo, Webster, N.Y.

"You Said You'd Never Forget Me, but You Forgot What You Said"
Gene Schinto, Shelburne, Vt.

"Wichita Wine Man"
Thomas Moloney, West Milford, N.J.

"Did You Ever See a Mountain Man Cry?"
Arthur Fairweather, Newmarket, Md.

"I'll Take 'Heartbreak' for $500, Alex, Please"
Joseph Emanuele, Forest Hills, Pa.

"You Make a Person Long to Be Lonesome"
Jeff Tenzer, N.Y.C.

"The Honeymoon Is Over but We Ain't Married Yet"
Kate Rudd Sartin, Louisville, Ky.

"You Want to Get Hitched, but My Heart Is Filled With Whoa"
Stephen Gary, Ardmore, Pa.

"Baked My Sweetie a Pie but He Left With a Tart"
Pamela Callahan, Concord, Mass.

"She Chews Tobacco but She Won't Choose Me"
Mitchell A Kopnick, Jamesville, Mich.

"Sorry, Mr. ATT—Long-Distance Love's Just Not for Me"
Murray Bromberg, Bellmore, N.Y.

"The Peach I Picked in Georgia Didn't Cling to Me for Long"
Steven Colby, Metuchen, N.J.

"My Baby Put Me Through the Wringer and Then Stole the Washer From My Front Porch"
Wayne Barr, Merrick, N.Y.

"My Bowlin' Ball's Lonely Since You Left Me in the Alley"
M. Peglar, San Francisco, Calif.

"Bowling Alone in a Lane for Two (My Heart Rolled Down the Gutter After You)"
Mindy Nowik, Rhinebeck, N.Y.

"The Chicken Ain't Been the Same Since You've Been Gone"
Sarah Schulman, Berkeley, Calif.

"Your Love's Sweeter Than a Sweet-Potata Pie"
Esther Gold, N.Y.C.

"My Miata Said She Oughta, While I Listened to Her Saab"
Bob Dean, Raleigh, N.C.

"It Just Ain't a Militia Since You've Gone"
Mike Reiss, Los Angeles, Calif.

"Stand by Your Chicken"
Ken Schulman, N.Y.C.

"I've Got a Rambler in My Driveway and a Rover in My Bed"
Dawn Vine, Brooklyn

"I Don't Know Why I Never Knew I Hated Every Single Thing About You"
Bruce Karp, Hackensack, N.J.

"If You Leave Me, Can I Come, Too?"
Bob Leone, N.Y.C.

"While I Was Bowlin', You Were Cheatin' "
John O'Byrne, Dublin, Ireland

"If You're Not Good With God, Don't Try Being Good With Me"
Edmund Conti, Summit, N.J.

"I Woulda Cleaned My Horse for Our Weddin', but I Couldn't Afford a Bridal Shower"
Mark Paladini, Sherman Oaks, Calif.

"If You Knew What I Was Thinkin', You'd Never Stop Slappin' Me"
Beck Sanborn, Lake Oswego, Ore.

"You, Me, and Everybody Going Down to the Betty Ford"
Jill Proskin, Cross River, N.Y.

"I Found the Recipe for Heartbreak in a Cookbook on Your Shelf"
Sheryl Gordon Martinelli, Brooklyn

"Oh, She's Young 'n' Pretty Now, but You'll Miss Me by Tomorrow"
Michelle Bega, Los Angeles, Calif.

"I'm Not Drinkin' Anymore (But I'm Not Cheatin' Any Less)"
Rob Tannenbaum, N.Y.C.

"You've Got Me Down in the Dumps, but I Find Lotsa Good Stuff There"
Roger D. Kellerman, Albany, N.Y.

"I Was Down in the Dumps When I Met You, and I Ain't Goin Back There Again"
Chuck Sampsell, Mendon, Mich.

"Whacked Between the Eyes With the Two-by-Four of Love"
Pat Seeley, Boring, Ore.

"Her Coffee's So Bad, I've Got Grounds for Divorce"
Justin Kahn, Santa Fe, N.M.

"Don't Want That Floozy in My Jacuzzi"
D. L. Maron, N.Y.C.

"It Was a Sad, Sad Day When You Took Our Girlfriend Away"
David Yarnell, Los Angeles, Calif.

"Hay, Ewe!"
Tom Witte, Gaithersburg, Md.

"Put That Wedding Veil Back Down and I'll Kiss You"
Patsy V. Felmet, Wintersville, Ohio

"Papa's Last Yard Sale"
Charles Archibald, Springfield, Mo.

"I Got 57 Channels to My Heart and You Lost the Remote"
Eric Hyman, Fayetteville, N.C.

"I Got an Empty Glass for Every Lie You Ever Told"
McClain Simmons, Seattle, Wash.

"He Promised Me Manolo Blahniks, but All I Got Was the Boot"
Jess Cain, Boston, Mass.

"Now That We're Miserable, I Hope You're Happy"
Jackson Carter Joseph, Decatur, Ga.

"You Took My Breath Away, but Now I Want It Back"
Murray White, Decatur, Ga.

"I'm Not Coming Back Until You Know That I Have Gone"
Patricia Marinese, N.Y.C.

"When Her Prescription Ran Out, So Did I"
Don Wigal, N.Y.C.

"I've Found Lonesomeville, and It's Nowhere You'd Want to Be"
W. T. McLaughlin, Louisville, Ky.

"Jack Daniel Doesn't Live Here Anymore"
Anne Raso, N.Y.C.

"I Used to Be on Her Speed Dial, but Now My Number's Blocked"
Kris Collins, Friendship, Pa.

"I'm Cryin' on My Laptop 'Cos My Baby's Gone Offline and Left Me All Alone"
Jodi Miller, N.Y.C.

"My Spell-Checker Says It's L-O-V-E"
Martin Christopher, Springside, Can.

"My Online Lover's Gettin' Out of Line Again"
Dodi Schultz, N.Y.C.

"Darlin' I Been a-Browsin', but I'm Comin' Back to Your Home Page"
David Rozenson, Newton, Mass.

"me@brokenhearted.com"
John Koch, Madison, Wisc.

"I Can't Remember Why I Said I'd Never Forget You"
Sam Glantzow, Tulare, S.D.

"I Got the Forks and Spoons and Dinner Plates; She Got the SUV"
Bob Salias, Naples, N.Y.

"My Ten-Gallon Hat Feels Like Twenty Since You Been Gone"
P. Davis, New Canaan, Conn.

"Press One If You Love Me, Two If You Care—That's My Touch-Tone Teddy Bear"
Lana Moskowitz, Forest Hills, N.Y.

"Whatever You've Been Up To Is Getting Me Down"
Carolyn Albert, Brooklyn

"I've Got Four Aces, but She's Got My King"
Julie A. Ertenberg, Clarendon Hills, Ill.

"I Thought We Were in Hominy, but You Didn't Show True Grit"
Jayne Darke, Columbia, S.C.

"(Every Time I Say Good-bye, She Says) Next!"
Jim-Bob Williams, N.Y.C.

"Baby, Don't Tell Me That Now, Not After I Just Sold the Cow"
Alan Broner, Brooklyn

"The Ballad of the Kid on the Porch in *Deliverance*"
S. L. Leader, Narbeth, Pa.

Rules: Postcards, please, typed if possible. **ONE ENTRY ONLY** to Competition Number 940, *New York* Magazine, 444 Madison Ave., New York, NY 10022-6999. E-mail to 104700.2563@compuserve.com, **WITH STREET ADDRESS.** Entries must be received by May 7. Editor's decisions are final, and all entries become property of *New York.* Results and winners' names will appear in the May 31 issue.

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Solutions to last week's puzzles

E	B	O	N	Y	■	G	A	M	E	L	A	W	S	■
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O	■	P	■	O	■	B	■	E	■	D	■	T	■	B
R	O	L	L	O	V	E	R	■	P	A	T	Z	E	R
T	■	A	■	■	■	F	■	■	■	T	■	■	■	A
R	O	Y	A	L	M	I	N	T	■	O	R	S	O	N
E	■	E	■	I	■	S	■	E	■	R	■	Q	■	D
J	U	D	G	E	■	H	E	A	V	Y	D	U	T	Y
E	■	■	■	I	■	■	■	G	■	■	■	I	■	B
C	O	G	E	N	T	■	H	A	U	S	F	R	A	U
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U	N	A	W	A	R	E	■	C	O	M	P	A	R	I	S	O	N	S
P	I	N	E	■	I	N	C	■	P	B	S	■	E	R	U	P	T	S
■	■	■	D	I	G	■	O	L	E	O	■	A	V	E	R	■	■	■
N	B	A	■	T	I	M	B	E	R	L	I	N	E	■	E	D	D	Y
A	R	C	■	A	B	O	R	T	S	■	B	O	R	G	■	E	R	E
B	I	C	S	■	L	I	A	T	■	A	S	N	E	R	■	C	O	B
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A	*D*	*M*	A	N	■	■	*C*	*R*	Y	■	■	A	*D*	*D*	*L*	*E*	*D*	■
M	O	A	■	T	S	A	R	S	■	H	A	H	A	■	A	N	A	T
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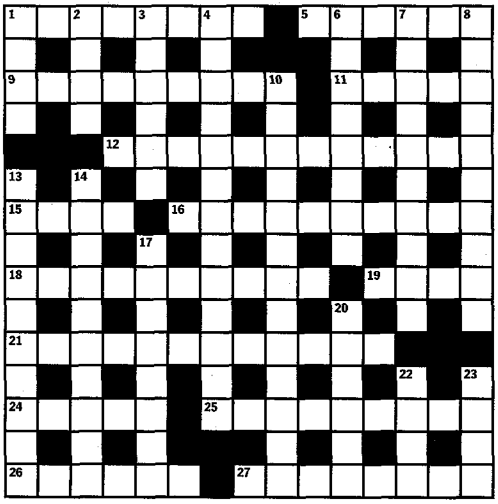
T	E	N	S	E	■	R	E	S	O	D	■	A	S	S	Y	R	I	A

The 'Guardian' Crossword

ACROSS

1 In which one may be left the Queen's 5s? (8)
5 Awfully nice article in "The Food Processor." (6)
9 A veteran US car with great design. (3,6)
11 Old folk found no let-up in 7. (5)
12 It's said Spooner's 5 poses for Pampers. (12)
15 Runs off with pots! (4)
16 Musical form of "Cheers," taking in city issue. (4,6)
18 Perhaps Kathleen swallowed a beef bone for 5? (3,7)
19 Small 5 is said to take a private eyeful. (4)
21 "A fool mends boots for butterflies," said Spooner. (12)
24 Succinct: some setter severely censored. (5)
25 Rip's first close friend involved in ill-gotten gains. (9)
26 Do children repeat this after, hey? (6)
27 The single supporter of a shabby town? (3,5)



DOWN

1 Flower head cut off for weaving. (4)
2 It's vulgar prudery, not to poke one's nose in. (4)
3 Fast 5 from Frankfurt. (3,3)
4 Forces our large ports to reorganise. (7,6)
6 Sucker oddly did a whip-around. (4,4)
7 Finds fault with carelessly inapt clues. (10)
8 Comfortable coaches, taken at your own speed. (4,6)
10 Artist beckons frantically to another in search for inspiration. (4,4,5)
13 Dined not very quietly (very noisily!), ate up pancake, choked. (10)
14 Never gone into a Spanish exhibition with a liberal communist? (10)
17 Truly, in 20? If you say so. (4,4)
20 The wholesomeness which goes with resort farms' food-conscious care visitors. (6)
22 We're off to one of the 15. (4)
23 They say a drop of the 'ard stuff can give you the shakes! (4)

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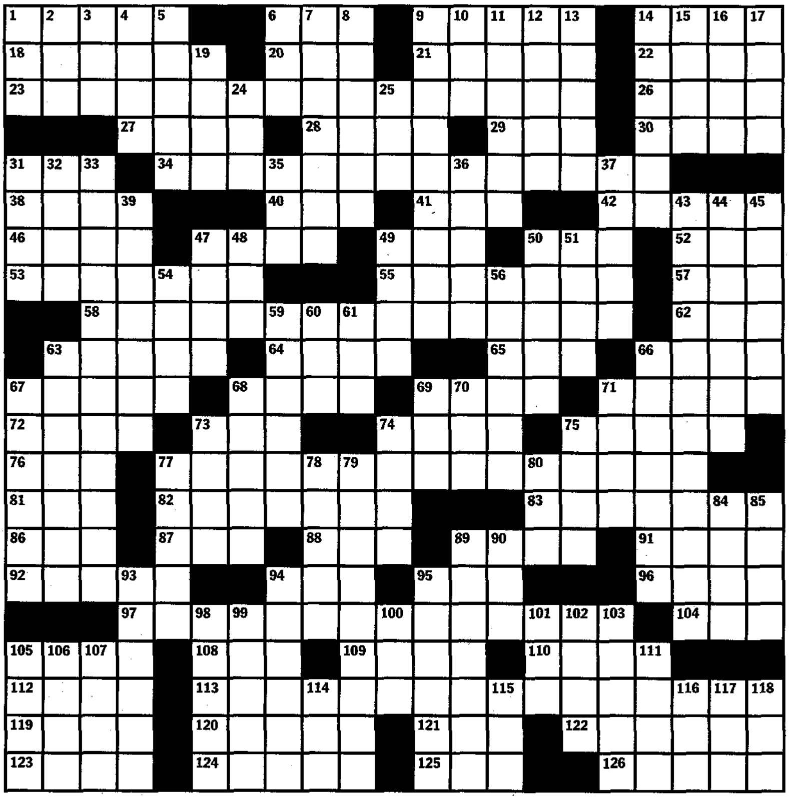
'Violence Afoot!': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 Sports palace
6 Miner's quest
9 Old grads
14 Bluish-green
18 Golfers' gouges
20 Mardi Gras king
21 Polynesian wraparound
22 Littlest of a litter
23 Violence on the farm
26 Beatles' meter maid
27 —— sapiens
28 1997 Peter Fonda role
29 Cigarette dropping
30 British prep school
31 Maple-syrup source
34 Violence at the barbershop
38 Come down in torrents
40 Matter, at law
41 Rules to follow
42 Facing the pitcher
46 Karenin's wife
47 Mimicked
49 Terhune dog
50 Bog
52 War area of the '40s: abbr.
53 Parish clerics
55 Be a rabble-rouser
57 "Sound of Music" backdrop
58 Violence in the kitchen
62 Faucet
63 Like dryer residue
64 Singleton
65 Kabibble of radio days
66 Tomorrow's woman
67 Numbers game
68 Critical point
69 Leave at the altar
71 Jessica or Hope
72 Some M.I.T. graduates: abbr.
73 Escort's offering
74 Part of U.A.W.
75 Worsted fabric
76 Dixie G.I.
77 Violence at the turntable
81 Bleat
82 Piece of leftover cloth
83 Lear's eldest daughter
86 Heckler's missile
87 Ending for verb or malt
88 Tony-winner Hagen
89 Slower than a gallop
91 Adjust a piano
92 Bowling-alley button
94 Plural of is
95 NASA affirmative
96 Urban haze
97 Violence in the kindergarten
104 B'way hit sign
105 Mercedes go-with
108 Parseghian of coaching fame
109 Small French coins
110 Santa's laugh
112 Opposite of aweather
113 Violence at the well
119 Chowder ingredient
120 "—— an arrow into the air . . ."
121 Debtor's chit
122 Uncut
123 Zeus' consort
124 Manicurist's board
125 TV's "Science Guy"
126 The Friendly Islands

DOWN

1 Commercials
2 Cup edge
3 One of the Gabors
4 Slangy snack
5 A Dumas Musketeer
6 Assn.
7 Said to be
8 Rejoices greatly
9 Something attached
10 "Mighty —— a Rose"
11 Dickens's Heep, and others
12 High-I.Q. clique
13 Japanese delicacy
14 Take into custody
15 Chuck the job
16 Golden-rule word
17 —— impasse
19 Nincompoop
24 Lon of Cambodia
25 "Don't Bother —— Can't Cope," 1969 revue
31 Practice boxing
32 Top-notch
33 Violence at the supermarket
35 Wrath
36 Scarlett's "As —— my witness . . ."
37 Hindu princess
39 Neilsen evaluations
43 Violence at the symphony
44 Not in jail
45 Fall over
47 Pretentiously aesthetic
48 Before omega
49 "Oz" lion
50 Goethe's soul-seller
51 Imprint on glass
54 Palindromic name
56 Alterations expert
59 General Schwarzkopf
60 Wildebeest
61 Cowpoke's nickname
63 Ancestry
66 Attic rooms
67 Moroccan-style rug
68 —— de menthe
69 Cider container
70 Give —— go
71 Author Uris
73 Greek war god
74 Former theater acronym
75 Highlander
77 Thin soup
78 New Zealand pine tree
79 Strength of a color
80 Freudian focus
84 Dealer's "—— out?"
85 Kids' building toy
89 Creator of 46-Across
90 M-G-M's rival, once
93 Skin ailment
94 Geronimo's tribe
95 Snug as —— a rug
98 Comic-actor Jack of old films
99 Refractive crystal
100 Geometric-shape suffix
101 Fidel's sidekick
102 Port on Osaka Bay
103 Railroad switch
105 "Brandenburg Concertos" composer
106 Femmes' magazine
107 Close by
111 Numerical prefix
114 Divided Asian land: abbr.
115 Partner of cry
116 Relatives
117 Unit of energy
118 Boston jetsam, 1773



Solutions to last week's puzzles appear on page 191.

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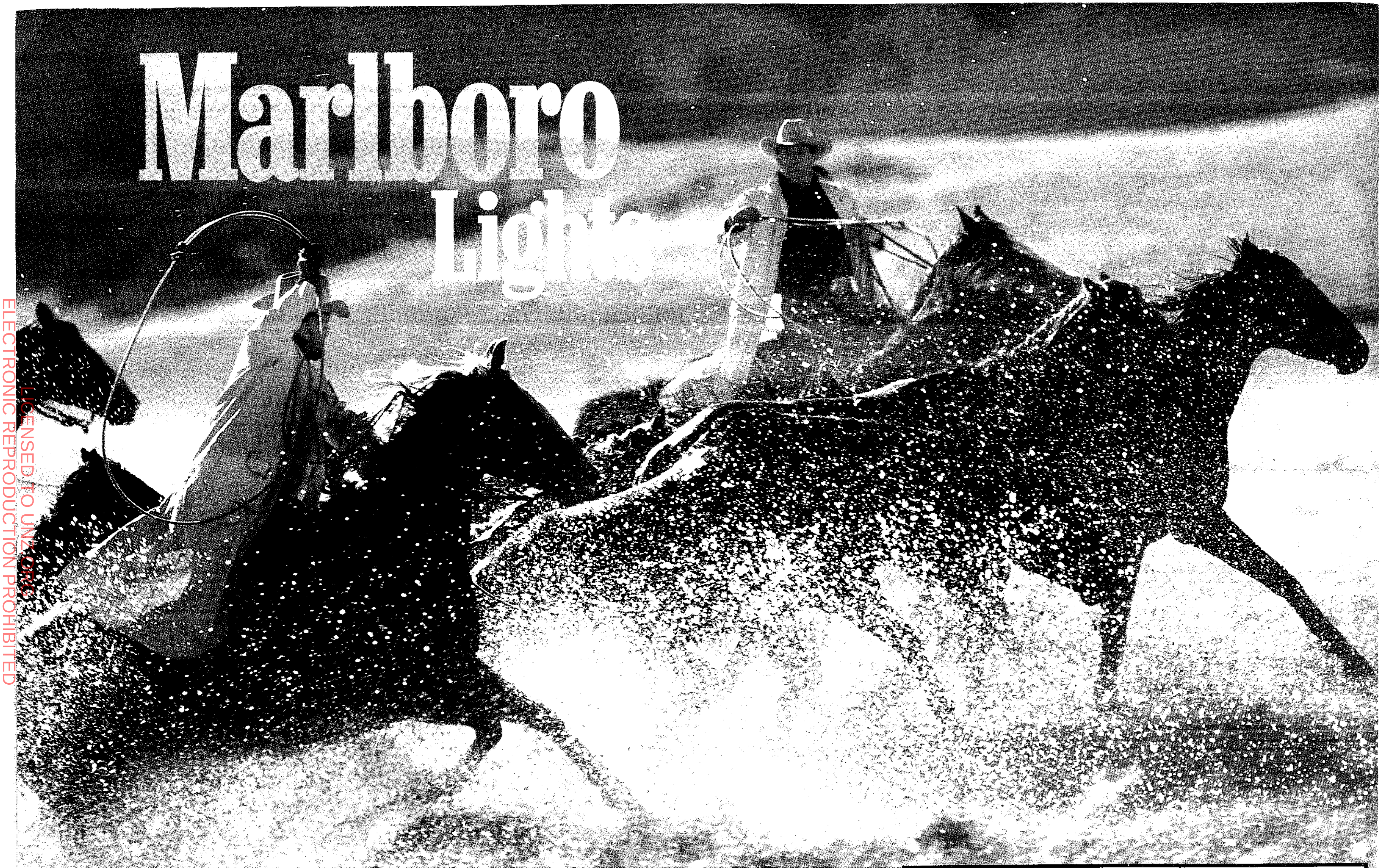

SURGEON GENERAL'S WARNING: Quitting Smoking Now Greatly Reduces Serious Risks to Your Health.

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10 mg "tar," 0.8 mg nicotine av. per cigarette by FTC method.